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MARCH 2, 1918

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DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

VOLUME LXXVIII

NEW YORK, SATURDAY, MARCH 2, 1918

No. 2045

COURT DECIDES IN CONTRACT CASE

Fields Wins Suit Against Trenton Theater for Alleged Cancellation

Al G. Field's lawsuit against Montgomery Moses of the Trent Theater, Trenton, N. J., for alleged cancellation of contract has been settled in favor of the plaintiff.

In a telegram to Hollis Cooley, New York theatrical manager, whose offices are in the New York Theater Building, Mr. Fields states:

"Decision establishes the validity of theatrical contracts and that two weeks' notice, unless expressly stipulated has no bearing on theatrical contracts. This is a far-reaching decision and one I have long sought."

When some time ago a performance of Fields's minstrel organization at the Trent Theater was canceled, Mr. Fields decided to go to court and settle once and for all the question of the custom in the theatrical profession permitting cancellation by giving two weeks' notice when no clause pertaining thereto appears in contract.

Fields declared that as his contract did not include a two weeks' cancellation clause, he would not accept the cancellation of his company at the Trent. He brought suit against Moses for \$10,000 and the case came up before the Supreme Court in Trenton on Feb. 11.

The defense of Moses was that traveling managers showed little regard for theatrical contracts; that theaters had been closed at a loss to the managers because the traveling manager hid behind the pretext that a two weeks' notice was a legal cancellation, and that routes were made only to be canceled as expediency demanded.

Among the New York theatrical men who went to Trenton to appear as witnesses in the case were Walter Vincent and Charles O. Tennis.

COMPANY SOON TO SAIL

Craig Players to Present "Baby Mine" for Entertainment of Troops in France

The company which John Craig has organized to go abroad to appear for the entertainment of the American troops, will sail within a few days. The first play to be presented will be Margaret Mayo's farce, "Baby Mine." The company will include, in addition to Mr. Craig, Mary Young, Ivy Troutman, Charles Wingate and Robert Tabor.

Mr. Craig is working in co-operation with Winthrop Ames and E. H. Soothern, who are already in France making arrangements for the entertainment of the soldiers. The Casino, at Aix-les-Bains, where the troops will rest who are on furlough from the trenches, has already been acquired by them, and it is there that the Craig organization will begin their season. The members of the company will wear a regulation service uniform.

MANAGERS ARE RELIEVED BY RETURN OF OLD ORDER

Lifting of Tuesday Ban Brings Joy Again to Broadway—Garfield Restriction Imposed Little Hardship on Theaters—Plays Prospered During Closing Period

Theatrical managers are expressing great relief and satisfaction over the resumption of the old system of operating their houses and enterprises. The Garfield amusementless Tuesday order was rescinded last week and the shroud of gloom which had covered Broadway on Tuesday nights was lifted. While the restriction of the Fuel Administration imposed little hardship upon the theaters, owing to the fact that the managers gave an extra performance on Mondays to take care of the idle workers, there is a feeling of joy in the amusement world that the playhouses are again running in the regular way.

In many of the theaters, in which musical comedy attractions are being presented, the receipts at the box-office showed a gain for the period of closing, as Monday, being a holiday, gave an opportunity to bring the balance upward. The vaudeville houses playing three performances in many instances on Mondays kept nearly up to the average that prevailed before the Garfield order, and the motion picture houses sustained nowhere near the loss that might have been expected, the extra business on Monday making part restitution. In all the Keith theaters a notice was posted back of the stage during the month forbidding any performer speaking any line criticizing the Fuel Administrator's order.

Only one performance was lost at the Metropolitan Opera House, and, therefore, the receipts there were hardly affected at all. Business at several theaters showed a gain of from \$500 to \$800 a week above the average during the period of Tuesday closing.

The recent order of the Fuel Administrator which forbids coal to be burned in theaters after 10 p. m. does not interfere with the comfort and enjoyment of the audiences. It is the custom in practically all the playhouses for the fires to be banked at 9 p. m., as sufficient heat has usually been provided by that time. The lightless nights which have been in force will continue.

WALKER TO GIVE "THE BOOK OF JOB"

Biblical Play to Be Presented at the Booth Theater for Special Lenten Matinees

Stuart Walker will produce "The Book of Job" for two special Lenten matinees, to be given on March 7 and March 14 at the Booth Theater. David Bispham has been especially engaged to represent the Voice Out of the Whirlwind, and Walter Hampden will represent the Young Man, Elihu. George Gaul will be Job, and Margaret Mower and Judith Lowry will be the Two Narrators. Job's three friends will be depicted by Edgar Stehli, Eugene Stockdale and Henry Buckler. Special music is being arranged by Elliott Schenck.

In speaking of the production Mr. Walker said, "I have for several years wanted to do 'The Book of Job' in the theater. I want to present the Book dramatically, but not theatrically, and have talked with a number of clergymen of all denominations whose approval and support I have in the undertaking. No attempt will be made to delve into the accuracy of Hebraic scene, costume or custom—nor will the Greek or any other set method of presentation be followed."

Mr. Walker will stage the play.

MAUDE TO RETURN

English Actor Now in Australia to Play Repertory on Pacific Coast

SAN FRANCISCO (Special). — Cyril Maude, the English actor, who is now on a tour of Australia and New Zealand, is shortly to return to this country. He will resume his American tour by appearing in a repertory of comedies on the Pacific Coast.

He will begin his season in "Grumpy" at San Jose, and after a tour of California will open at the Columbia Theater, San Francisco, for a month's engagement. His first play will be "Grumpy," and later he will appear in "General John Regan" and "Caste."

CAMP THEATER OPENS

Men at Camp Dix See "Sadie Mine"—Plenty of Smileage Books

The new Liberty Theater at Camp Dix, Wrightstown, N. J., was dedicated last Monday night, Feb. 18. Major Gen. Hugh L. Scott said that there were already more "smileage books" than there are seats in the theater, and "standing room only" signs were out for the first performance. "Sadie Mine," presented by the Liberty Opera Company, was the opening performance.

The "Army Theater," which opened about a month ago, is given over to films and vaudeville, and the "smileage books" are not good there.

THEATERS MAY GIVE VAUDEVILLE SOON

Ten Year Agreement Between Keith Interests and Legitimate Houses Expires

Vaudeville may shortly be presented in the legitimate theaters in New York and other cities controlled by the Shuberts and Klaw and Erlanger. The ten year agreement which both firms signed with the Keith interests by which no performances of vaudeville were to be given in the regular playhouses has expired and it is now possible for the legitimate managers to compete with the vaudeville circuits in the presentation of variety.

George W. Lederer is considering the possibility of organizing a vaudeville circuit which will comprise ten first-class theaters and which will play a season of ten weeks beginning this spring. Other managers identified with the production of legitimate attractions are also said to be contemplating the presentation of high-class vaudeville.

The very profitable field which vaudeville holds in New York as well as in other cities has influenced many managers in the past to compete with the Keith forces. Ten years ago several of the big theaters under the direction of the Shuberts and Klaw and Erlanger were presenting "advanced vaudeville," but a withdrawal of this "regular" theater competition was finally consummated by an agreement which prohibited the showing of vaudeville in the K. & E. and Shubert houses. The Keith interests control a number of theaters in New York and, in co-operation with the Orpheum Circuit, they have a house in practically every big city in the country. Their programs are well patronized. In fact, when conditions of weather and hard times have closed regular theaters the Keith houses have remained open to immense profits.

STARS TO AID RECRUITING

Blanche Bates and Holbrook Blinn to Act in Production of British Mission

Blanche Bates and Holbrook Blinn will be the stars of a patriotic production soon to be made by the British Recruiting Mission, which will have for its objects the stimulation of recruiting among British subjects in this country and the further unification of Great Britain and America. The production will be made up of a series of interrelated war sketches and episodes, written by Captain Ian Hay of the British Army, J. Hartley Manners, and Percival Knight.

The production will be booked over the country as a regular theatrical attraction.

SHANNON OUT OF FIRM

The firm of Norworth and Shannon has been dissolved. Sam Shannon having withdrawn. Henceforth the production of "Odds and Ends" will be controlled by Norworth individually.

COHAN AND HARRIS TO REMAIN ON K. & E. SIDE IN BOOKING WAR

Decision Means That "Syndicate" Is Still a Big Power in Theatrical World—Varied Rumors

The announcement by Cohan and Harris that they would continue their managerial association with Klaw and Erlanger is the latest development in the theatrical booking war between the Shuberts and the K. & E. forces. Following the recent affiliation of A. H. Woods and Selwyn and Company with the Shuberts rumors flew thick and fast that Cohan and Harris were also to have the bookings of their attractions arranged by the Shuberts. Negotiations were begun and a tempting offer was said to have been made to Cohan and Harris to withdraw from Klaw and Erlanger.

The matter was finally settled by the following announcement from the offices of Cohan and Harris:

"On account of our long relationship with Klaw & Erlanger, having been associated with this firm since our advent as producing managers, we have decided not to make any change in our booking arrangement."

The decision of Cohan and Harris has a special significance, for it proves that Klaw & Erlanger will remain a big power in the theatrical world. Cohan and Harris are prolific producers and their agreement to remain with K. & E. means that the latter will have several more attractions to book every season. Cohan and Harris have presented five attractions already on Broadway this season—"The King," "A Tailor-Made Man," "Going Up," "The Cohan Revue" and "The Little Teacher." All of these plays are successful and each will be represented by one or more companies on tour next season.

ACTORS' FUND BENEFIT

No War Plays in Big Entertainment to be Given at Century March 1

The annual benefit of the Actors' Fund of America, directed by Daniel Frohman, president of the fund, will take place Friday afternoon, March 1, at the Century Theater. The program is long and varied, and will include a new one-act play by J. Hartley Manners, in which Laurette Taylor, Pedro de Cordoba, Edmund Breese, and Jack Kerrigan will appear; a novelty playlet by James E. Montgomery, entitled "Backward," which will be acted by May Irwin, Louise Dresser, Cyril Keightley, Harry Mestayer, and George Spink; and a one-act sketch by Willard Mack, in which he will appear. Jerome Patrick, Lionel Atwill, and Harry C. Browne will introduce a playlet, entitled "Premeditated."

Julia Arthur will appear in a special number, and Vernon Stiles will sing. Nora Bayes has prepared a novelty for the occasion.

A special feature will be the presentation of a one-act pantomime by the Amateur Comedy Club, of this city. The cast will consist of Austin Strong, the dramatist; Henry C. Smith and Theodore Steinway. R. H. Burnside will supply "Uncle Tom's Barroom" with six Little Evas. This is the sketch that was recently presented at the Lambs' Gambol. Elinore De Cisneros, of the Metropolitan Opera Company, with 200 soldiers, will appear at the opening in "The Star Spangled Banner."

The management states that there will be no war plays and no war tax at this entertainment, and that the curtain will rise at 1.30 p. m.

Had the Shuberts been successful in winning over Cohan and Harris the Klaw & Erlanger interests would have been represented by only their own productions and the productions of David Belasco, the Charles Frohman Company, George C. Tyler, Charles Dillingham, F. Ziegfeld, Jr., and one or two others.

The report current last week that Cohan and Harris were about ready to make a new booking affiliations gained credence by virtue of the fact that their last production, "The Little Teacher," was presented in the Forty-eighth Street Theater, a Shubert playhouse. It is said that they turned down a small fortune offered by the Shuberts if they would withdraw from K. & E.

The independent firms aligned at present with the Shuberts include A. H. Woods, Selwyn and Company, Arthur Hopkins, John D. Williams, Arthur Hammerstein, Oliver Morosco, William Faversham, George Broadhurst, William A. Brady, Elizabeth Marbury, Elliott, Comstock and Gest, Anderson and Weber and Joe Weber.

In this list A. H. Woods, the Selwyns and Oliver Morosco are the largest producers. Woods has produced a half-dozen attractions this season, three of which, "The Eyes of Youth," "Business Before Pleasure" and "Parlor, Bedroom and Bath" are now playing to big business. The Selwyns are represented in New York at present by "Why Marry?" at the Astor Theater. Morosco has "Lombardi, Ltd." and "The Madonna of the Future" on view in New York. He has several other productions in prospect.

WOODS' MUSICAL PLAY

New Version of "The Girl from Rector's" to be Presented

A. H. Woods is preparing to present shortly a musical version of "The Girl From Rector's," a farce, adapted from the French "Loute," which he produced several years ago. Guy Bolton and P. G. Wodehouse have written the book and lyrics of the new work and the music has been contributed by a foreign composer.

"MEDEA"

Margaret Anglin followed her recent presentation of "Electra," by a revival of the "Medea" of Euripides, in conjunction with the New York Symphony Society, at Carnegie Hall, Wednesday afternoon, Feb. 20.

The performance was impressive in the force and intensity with which the players acted the tragedy. Miss Anglin declaimed her speeches with force and sympathy. Fred Eric, Mitchell Harris, Benjamin Kauser, and Mark Lobel made the most of their opportunities. Florence Watterson read splendidly the part of the leader of the chorus, and Margaret Hoffman was excellent as the Nurse.

DANCERS AT METROPOLITAN

Helen Moller and an ensemble of fifty of her own pupils appear at the Metropolitan Opera House Monday afternoon, Feb. 25, in a series of dances of her own creation. To the accompaniment of the Orchestral Society of New York, under the leadership of Max Jacobs, Miss Moller and her troupe will give a program of Greek dances.

IBSEN AT THE PLYMOUTH

Hopkins to Present Nazimova in "The Wild Duck" and Other Plays

Arthur Hopkins has arranged to present Madame Nazimova in a repertoire of Ibsen plays. The engagement will begin Monday, March 11, at the Plymouth Theater. "The Gypsy Trail," Mr. Hopkins's present offering at the Plymouth, will close there the preceding Saturday night with its one hundred and twenty-first performance, to go on tour.

To begin the Ibsen season Mr. Hopkins will present "The Wild Duck," which has never been given in this country in English. Rudolf Christians's stock company produced it last season at the Irving Place.

"The Wild Duck" will be followed by "A Doll's House," "Hedda Gabler," and "The Master Builder." Settings for the productions will be designed by Robert E. Jones.

ROSENFELD PLAY AT NORWORTH

Sydney Rosenfeld's comedy, "Under Pressure," which was seen earlier in the season at the Criterion Theater, under the title of "The Love Drive," was presented at the Norworth Theater, Thursday night. John Westler, Pauline Lord, Alma Chester, Hilda Dorrington, Irving



GRAHAM VELSEY
Playing in "The Willow Tree" and exclusively managed by Chamberlain Brown

Brooks, Eileen Wilson, and Henrietta Browne are in the cast.

HEARD ON THE RIALTO

It required but a lapse of twenty-four hours following his remarkable triumph in "The Copperhead" for Lionel Barrymore to be promoted to stardom. And now all of the "Barrymore children" have "arrived." Ethel swept theater-going New York off its feet some years ago in Pinero's "Midchannel," and John had his day—or rather days—in "Justice" and "Peter Ibbetson."

Incidental with the production of "The Copperhead," the "Peter Ibbetson" company laid off on Monday night, by special permission of Lee Shubert in order to enable John Barrymore to witness his brother's performance in the Augustus Thomas play.

This unusual circumstance was brought about through a request by Mr. Barrymore, who came into New York last week to see Mr. Shubert especially to ask him whether or not it would be possible for him to lay off on the night "The Copperhead" opened, as he wanted to be present at the first performance. The actor even went so far as to offer to pay out of his own pocket the sum necessary to close the theater for one night where "Peter Ibbetson" was booked, in this instance, it being the Shubert Theater, New Haven.

Mr. Shubert was so moved by this exhibition of fraternal love that he told Mr. Barrymore he would close "Peter Ibbetson" for one night in order to permit him to see his brother's performance in New York.

"Veronica's Veil," the American religious play, fashioned after the famous "Passion Play" of Oberammergau, is being presented for its fourth Lenten season at St. Joseph's Auditorium, West Hoboken, N. J. Joseph Halsch, a clerk, plays the part of the Christus, and a report states that he will shortly be selected for military service. It will be remembered that Anton Lang, who appeared as Christus with the Oberammergau players, was also pressed into military service.

A long line at the box-office of the Cort Theater at 10 a. m. of the day of Edith Wynne Matthison's performance in "As You Like It," not only demonstrated that Shakespeare pays—but that he pays in the morning.

A flood of applications has poured upon John Craig since he made his announcement that he would shortly take a company of players to France to entertain the American troops. The company has been practically completed and it is in rehearsal at the Little Theater.

More than any other class of people actors are devoting themselves to the service of the country. Not only have they enlisted in great numbers—and they are continuing to enlist—but they are active in a hundred and one different ways in helping to win the war. They are giving generously to war charities, playing comparatively profitless engagements at army camps, arranging benefit performances for various military and naval units and risking ocean voyages in order to do their bit.

It is a far cry in the theater from "The Land of Joy" to "The Book of Job," but they are similar in the sense that they are novelties of the season. When the Spanish revue was presented at the Park Theater it was hailed as "something new, something different." Now comes Stuart Walker who intrepidly announces that he will produce at the Booth Theater during the Lenten season no less a work than "The Book of Job." Here will be a production which, while being something old, will be most assuredly "something different." The presentation will not interfere with the engagement of "Seventeen."

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

Lionel Barrymore Scores Great Triumph in "The Copperhead," a Forceful Drama of Civil War Days; "Sinbad," Spectacular Jolson Show; "Youth" and Other Plays

"THE COPPERHEAD"

Drama in Four Acts by Augustus Thomas. (From a story by Frederick Landis.) Produced by John D. Williams, at the Shubert Theater, Feb. 18.

Joey Shanks.....Raymond Hackett
Grandma Perley.....Eugenie Woodward
Ma Shanks.....Doris Rankin
Captain Hardy.....Albert Phillips
Milt Shanks.....Lionel Barrymore
Mrs. Bates.....Evelyn Archer
Sue Perley.....Gladys Burgett
Lem Tolland.....Ethelbert Hayes
Newt Gillespie.....William Norton
Andrews.....Harry Hadfield
Sam Carter.....Chester Morris
Madeline King.....Doris Rankin
Philip Manning.....Thomas Carrigan
Mrs. Manning.....Grace Reals
Dr. Randall.....Hayden Stevenson

Not within our memory has a New York audience remained ten minutes after a close of a play to pay an enthusiastic and whole-hearted tribute to a performance on the stage. This precedent was established, so far as we are concerned, at the premiere of "The Copperhead" at the Shubert Theater, and Lionel Barrymore was the actor for whom the demonstration was made. Continued cheers and "bravos," as sincere as they were tumultuous, rang out, and not even the self-conscious appearances of the authors and the ready assumption that the applause was intended more for the spirit of the play, was able to dampen the enthusiasm. It was Barrymore's night. It was his triumph and one which was fully deserved.

With exquisite shading and feeling and with a power and force that are uncommon, Mr. Barrymore not only vitalized the character which he was playing—one of Lincoln's spies, who had agreed to become a copperhead in order to help the cause of the Union, but he brought to the audience a vividly sympathetic and intimate picture of the great war President. As the actor, in the role of Milt Shanks called in his neighbors, in the last act, to hear the great story of his life we sat fascinated by the portrait he presented; his eloquent awkwardness of gesture, the serene smile of the noble-minded but heavy-hearted hero, the pathetic suggestions of a former ruggedness in physique, the uncertain step, the faltering voice of the emotional old man who was trying so hard to retain control of himself in his hour of exaltation.

And then he tells his story, of the visit to his old friend Abe Lincoln at the White House in 1861; of how Lincoln pledged him to aid the cause in a manner that would entail a greater sacrifice than death. "He placed my hand on the flag, and then his hand on mine. And he looked into my eyes while the clock ticked and ticked."

The scene is admirably built up and the suspense is dramatic and well timed—a suspense that is wholly based upon narrative, rather than upon action of the immediate moment. The old man places a cast of Lincoln's face on the table, brings from a box a cast of Lincoln's hand clenching a broken broom handle, and he stands by the table and recounts his participation in the War and the sacrifices it cost him—the scorn and hatred of his own son and wife, the contempt of his neighbors. He was only breaking the silence after forty years because his supposedly villainous and cowardly behavior of the stormy war days were bringing unhappiness to his granddaughter.

In those earlier days he kept his great secret even from his dying wife, and his son fatally wounded at Vicksburg was not given an inkling of his true character. His self-imposed martyrdom, however, had continued for forty years, from a motive that never appeared wholly reasonable.

It was a poignantly human characterization that Barrymore gave of Shanks. In the first act he finely represented the studied defiance of the copperhead spy to the pleas and exhortations of his patriotic neighbors. Beneath the rugged simplicity of the man there did seemingly lurk the meanness and unwholesomeness of a man who apparently would betray his country upon the slightest pretext. The transition from the young Illinois farmer in the first epoch to the misunderstood old man in the last was made with consummate ease. The poise, the sense for detail, the understanding of the mood were never lost for a moment.

Doris Rankin contrasted well the wife of the first epoch and the granddaughter of the second. Eloquently primitive as the first character, she played the second with becoming modesty and naturalness. Albert Phillips and William Norton were excellent as two of the old army men.

"The Copperhead" deserves a long life at the Shubert, for, in spite of its structural weakness as a play and the illogicality of the motive which inspired the forty-years reticence of Shanks—(notwithstanding the fact that he longed for friends and kindness and sympathy he considered it "useless" to tell his real share in the promotion of the Union cause, preferring to suffer humiliation and abuse)—Mr. Thomas has written with dramatic force and with an unerring sense of character and theatrical effect, and these qualities coupled with the vitality of the performance makes the play an unusually interesting and sympathetic character drama.

"SINBAD"

Musical Extravaganza in Two Acts and Fourteen Scenes. Dialogue and Lyrics by Harold Atteridge. Music by Sigmund Romberg and Al Jolson. Produced by the Shuberts, at the Winter Garden.

Principals: Al Jolson, Forrest Huff, Franklyn A. Batie, Lawrence D'Orsay, Hazel Cox, Fritzi von Busing, Kitty Doser, Mabel Withee, Virginia Fox Brooks, Edgar Atchison Ely, Irene Farber, Constance Farber, Grace Washburn, George Thornton, Frank Grace, Johnny Berkes, Rosanara, Alexis Kosloff.

The Winter Garden has been Orientalized to make a Jolson holiday. The black-face comedian has returned from an extensive tour of conquest laden with varied trophies of amusement—trophies of merry quip, of festive song in which there is just a suggestion of Rabelaisian Broadway, of spirited dance and story, and surrounded with an industrious group of performers among whom are one or two of exceptionally magnetic force he has recorded an individual triumph in an institution where individual triumphs are particularly difficult of achievement.

Jolson has an unflagging energy. Into every song or dance that he undertakes he puts every ounce of vigor and effort. He maintains the spirit and zest

of the entire entertainment at the level at which he is working. He is ever striving to please and his enterprise and industry are communicated to the principals and chorus surrounding him. He knows his audience—the Winter Garden audiences and becomes for their entertainment an accomplished vulgarian. And vulgarity—good, wholesome and amusing vulgarity—is an increasing rarity in the American theater!

As Inbad, the porter, Jolson is in especially good form. The audience hangs on his every jest and line and waits eagerly for his reappearance. His songs, "Cleopatra," "Si, Si, Signor" and "Why do They Take the Night Boat to Albany?" are lyrically droll and rhythmically pleasing, and they are delivered with characteristic gusto. Two especially personable and magnetic young women form his chief aids in making "Sinbad" an attractive entertainment. One of these is Kitty Doser, a dynamic figure, who dances with the abandon of a Dolores, and who takes positive delight in her work. The other is Constance Farber, a second Frances White, once she substitutes a gaminesque impudence for a flapperesque self-assurance. She has a fund of humor, has Constance, and an artistic sense in dress.

A wealth of scenic detail has been prepared for this newest Winter Garden spectacle, affording opportunities to the principals to wend their way to the Bagdad of the "Arabian Nights," to mythical islands on storm-swept seas and to Long Island golfing grounds. The costuming is in the best style of the Winter Garden, half-concealing, half-revealing, and the music follows the syncopated standards that have been so firmly established at the Broadway and Fiftieth street playhouse since the reign of Gaby Deslys et Pilcer.

Among the principals who have the more or less important assignments of the entertainment are Lawrence D'Orsay, Forrest Huff, who appears in the title role; Fritzi von Busing, Franklyn A. Batie, who makes a good foil for Jolson; Hazel Cox, Mabel Withee and Virginia Fox Brooks.

"DEMOCRACY'S KING"

An Allegorical Play in One Act, by Arnold Daly. Produced by Arnold Daly at the Hudson Theater, Feb. 19.

William.....Arnold Daly
George.....Langdon Gillette
Albert.....George Fredericks
Emanuel.....Paul Irving
Poincaire.....William Fredericks
Kerensky.....Charles Halton
The American.....Harry Mestayer
Two guards, a number of children, six sons of William.

"Democracy's King," a modern allegory in play form (we quote from the program), with which Arnold Daly lengthens the evening given over in larger part to a revival of Herman Bahr's "The Master," is a disappointment. The stage is all set for satire, and it does not materialize. Instead, our ear drums vibrate with waves of platitudes.

As the curtain ascends an apple orchard at sunset is discovered. In the center of the stage is an apple tree (its genre is not given but we feel sure it is a Northern Spy) with a large noose hanging ominously from its farthest branch. First the six sons of the Kaiser are led on to the rear, where they re-



MARION COAKLEY

Discovered by Chamberlain Brown and now scoring in the Leibler's "Success," in which Brandon Tynan is appearing, at the Harris Theater. Miss Coakley holds an exclusive contract with Mr. Brown.

main cringing. Then the belligerent rulers, George, Albert, Poincaire and the transitory Kerensky appear, to be followed by William, in charge of an American.

Thus is the court-martial staged, and we wait for the biting remarks of satirical nature that we sense are forthcoming. But no, rather we are bid listen to dialogue in which "William, the Failure," demands credit for being Democracy's king as he states only through his efforts to become Emperor of the world, the epitome of imperialism, has come the widespread democracy and a liberalizing force affecting his enemy countries. The climax comes when the laughter of children, ostensibly the brothers and sisters of U-boat victims, is heard expressing their delight of the promise of playing a new game, "Lusitania." The noose is arranged around the Kaiser's thorax, and as the children run off stage with the other end of the rope they entwine over the game, "When you go up we go down," being the tag line.

In all justice to Mr. Daly, who wrote the trifle as well as characterizing the Kaiser, be it said that though the play deals in platitudes for the most part they are well worded platitudes and one or two of the lines have a distinct force.

"The Master" is familiar because of its performances last season at the Fulton and Bandbox theaters. It deals with the attempts of the super-egotist, Arthur Wesley, to apply to his own household the philosophy he decrees others should follow. Beside Mr. Daly the cast includes some of the players that appeared in the first presentation, namely, Carl Eckstrom, Royal Byron, William Frederick, and Charles Halton. Most of the other members of the company were drafted from the late "Josephine," and included Ann Andrews, Marion Ballou, Harry Mestayer, Ramsey Wallace, Langdon Gillette, Aimee Dalmores, and Paul Irving.

Of these, Ann Andrews as the wife and Harry Mestayer as the Japanese surgeon, Dr. Rokors, played with sincerity and naturalness.

(Continued on page 7)

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Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

PATRONS OF TICKET GRAFTERS AT FAULT

So long as the theater public patronizes ticket-grafters it has no right to complain if it is victimized. Some time, possibly, there will be legislation in this city, or at Albany, which will put the ticket-grafters out of business. An indulgence of the hope is like relying on a terminal of a rainbow to give out a pot of gold. Still, such legislation should be possible; but educating the public which buys goods of these grafters has never yet borne fruit, and it never will as long as every minute in life produces what is known as an "easy mark." The ticket-grafters know this. Hence he is encouraged to play his game to the limit.

The limit was reached in this city a few nights ago. A concert at a leading theater was given as a benefit for the Italian and French orphans. It is due the management to say that the concert was under the auspices of the Italian and French Consulates. A large number of tickets were permitted to get into the hands of speculators—grafters is a better word. The grafters from their angle were not to blame. Their method is their asset. It is said that many of the tickets were sold for ten times their face value. The orphans were not the beneficiaries of this contemptible system.

Who permitted the tickets in question to get into the clutches of the grafters? The question probably never will be correctly answered. The public that permitted itself to be held up by the grafters should have known better. The purchasers knew what they were doing, hence it cannot be claimed that they were victimized. They have no right to "squeal."

There is just one remedy—enactment by legislation, by the state and city—that will compel managers to sell no tickets in large numbers outside of the box-office windows.

OLD PLAYS FOR OLD PLAYGOERS

In a recent issue of the *Etude* is an article entitled "Old Songs and Memories." It explains—as if any explanation were necessary—why old songs appeal to old people.

What is true of old songs applies to some plays which are in the sere and almost forgotten. In our desire for something new—something up to date as we are wont to put it—we are quite likely to forget that the present is not the only generation still on earth. What we call the older generation is not always *en rapport* with its successor, and it believes that few playwrights are creating what the present generation wants. If this be so it accounts for many failures of present day plays.

Nevertheless, the elders, patriarchs, if you will, are still loitering along old traveled roads, in search of what delighted them when they were in the pulsating period.

When, as is frequently the case (and there are managers who will concede this) a new play is produced which makes no appeal to either generation, it might not be out of place to bring back an old play now and then, for the benefit of the former generation yet in the flesh—something which would interest the new generation as well, just as one of the present time is often reinvigorated by looking at a faded flower, or as one finds in a musty decanter the aroma of a nectar which sent the blood leading and dancing along its courses.

There are many repositories containing old plays waiting for some one with courage to break the lockers and bring out the golden treasures. Not for long runs—of course not, few new plays have such spurs—but as a taste of cobwebbed wine. The resuscitation, or re-

vival would not make the old generation any older, and it would not vitiate the taste of the new generation. Give the old folks some of the wine they used to drink.

VERNON CASTLE BLYTHE

HIS death occurred in Texas while he was engaged on a peaceful flying field. He was more extensively known than any aviator for the reason that he had a dual personality. While he was the hero of 300 flights during two years over the German lines, he was the idol of thousands who had seen and known him on the stage and in the particular line of amusements in which he excelled. He played the part of a waiter—a comedy part—in LEW FIELDS' "The Girl Behind the Counter" in 1907. One night in Paris, soon after his marriage, he and his wife were asked to dance in the Cafe de Paris. From that time until he enlisted for the war, he was the rage in the dance world. He might have continued as the great success in this but for the call of his country in her hour of trial. He gave up a fortune for his native land, for his friends and for the sake of his mother.

He made good almost from the moment he was licensed by the Aero Club of this city, in 1917. A few weeks later he was appointed a lieutenant in the Royal Flying Corps, and his appointment as a captain quickly followed. The work in which he was engaged at the time of taking off was his passion. In this service he was always fearless, and always amiable.

He was born in England in 1887, his family name being BLYTHE. On several occasions he narrowly escaped death in his air craft, but nothing daunted, he continued the hero of the branch of service in which he gave up his life. It was in teaching others how to succeed that his career ended. A fitting finale it was.

SHAKESPEARE IN THE STEPS OF OTHERS

MOST of us believe it is near sacrilege to intimate that SHAKESPEARE was indebted to any one of his time, or to any one who antedated him, for what he gave to the world. We are apt, in our adoration of his genius, to forget that he was human, and being that, it is no disloyalty to his transcendent mentality to find that he not infrequently had recourse to the fields traveled by others. Wherever he did so, he adorned what others had done, and gave it a finish which the originals were incapable of giving, or, at least, which they did not give.

We are prompted to make the foregoing statement by the subjoined written in connection with an article on "the Great Shakespearian Collection" recently dispersed by the Anderson Galleries of this city. The article informs us that to Ludovico Ariosto, the celebrated Italian poet, SHAKESPEARE owed several of his plots and many incidents. The underplot of "The Taming of the Shrew" is traced to Ariosto's "Soppositi," represented in this collection by the edition published in Vinegia in 1538. Warburton, the commentator, believed that the plot of the "Tempest" was derived from "Il Negromonte," Vinegia, 1542, a work so difficult to find that the Grenville Collection of Ariosto, now in the British Museum, lacks a copy, nor was one included in the famous Huth collection. For the shipwreck in "The Tempest," Hunter, another authority, points to "Orlando Furioso," represented by the 1558 edition in the original Italian and an English translation by Sir John Harrington, London, 1634.

Harding's "Chronicle," 1548, is another work extensively used by SHAKESPEARE. Hrosvita's "Opera," Norimberge, 1501 (Editio Princeps), bears a close resemblance to "Romeo and Juliet." James First's "Demonologie," Edinburgh, 1597, is among great book rarities. SHAKESPEARE appears to have followed it closely in "The Tempest." Bandello's "Histoires Tragiques," 1564-1604, in seven volumes, comprises a complete set of the first editions of this work, published in different cities, and of which a complete set is rarely met with. Volume V. contains the story of "Hamlet." Barnes's "Four Books of Offices," 1606, contains references to "Richard III." Of equal rarity is Aretino's "Virginia," Vinegia, 1530. No copy of this edition is recorded as having been sold by auction. The earliest edition listed bears the date 1535. SHAKESPEARE here found his plot for "All's Well that Ends Well." Beaumont and Fletcher's "Knight of the Burning Pestle," London, 1688, first issue of the first edition, travesties many of SHAKESPEARE's famous lines. "The Comedies and Tragedies," 1647, are frequently quoted by Shakespearian scholars.

MAKING YOUR THEATER PAY

THE MIRROR wishes to call particular attention to the series of condensed articles, "One Hundred Ways to Make the Theater Pay," which starts in this issue.

They are designed to suggest new ways and methods to the busy exhibitor, who has neither the time nor the inclination to read exhaustive treatises on theater management.

Each article contains an idea that may be amplified and varied according to local conditions. THE MIRROR recognizes that what may succeed in one town may prove a failure in another, and that the individual manager is the best judge of how to draw patronage to his theater.

But there are certain broad principles of showmanship which may be applied to practically all conditions and it is with these principles and their application that the series deals.

ARTHUR EDWIN KROWS, the author of the articles, is admirably equipped to discuss the subjects most vital to successful house management.

THE VALUE OF THE REPERTORY THEATER IN AMERICA

Henry Jewett Disagrees with Mrs. Fiske and Says Actors Should Be Trained to Act All Styles of Parts—Relates Experiences of His Own Company in Boston

By HENRY JEWETT

WHEN Mrs. Fiske attacks the repertory theater in her book on acting just published, she is unintentionally endeavoring to undermine the very foundations of the art of the theater. If I understand her rightly, her idea is that personality and personality alone should rule in the casting of plays, and she claims that during her long and honored career on the stage she has had that one end in view whenever she has accepted a play, whenever she has put it into rehearsal, and whenever she has engaged her company. It appears to be her theory that a company of players can present one play and one play only, and that for every play an entirely different combination of players should be assembled.

This theory of course reduces the art of acting to a mere matter of personality. It also seeks to hold the actor within the bounds of his personality. According to Mrs. Fiske, the actor should never be allowed to act a part that his personality does not exactly fit.

Repertory Theater Trains Actors

With the actor never getting beyond his personality, there would be no real actors. They would be simply professional personalities. If we are going to have real dramatic art, we must have real actors. They must be trained, and what better training is there than the repertory theater, where they can work at the interpretation of every variety of character? If we followed Mrs. Fiske's rule, we might get one particular play consisting exclusively of types better played, but according to her own statement, in all her twenty years of active experience as an actress and manager she only attained her ideal once. That is, she was able in that period to cast only one play perfectly.

And as to the effect of her theory on the public. Mrs. Fiske would encourage the public to go to the theater to see only personalities instead of to see artistic acting. She would discourage good play-making, and also the presentation of good plays, if personalities only are to be exploited on the

stage. With that end in view, the playwright would have no incentive to write except to provide appropriate parts for the type of actors most in vogue or for the actors most easily obtainable.

The repertory actor and the repertory theater will preserve for the playwrights, as well as for the public, the great works of dramatic literature, which might otherwise be entirely forgotten, by making it possible for them to be performed from time to time. Such a practical school of opportunity for comparison must exercise a vital influence upon American acting and play-making. The permanency of the work of every great dramatist the world has ever known depends upon one individual, and that individual is the repertory actor.

Essential to Life of Theater

A repertory company seems to me to be essential to the life of the theater. Stars have their part in it, traveling companies also, and why not the repertory theater? The work of the Henry Jewett Players last season directly refutes Mrs. Fiske's plea. During that time they have played at the Copley Theater: "You Never Can Tell," "The Admirable Crichton," "Mrs. Dane's Defense," "Jim, the Penman," "Sweet Lavender," "Diplomacy," "Arms and the Man," "A Christmas Carol," "An Ideal Husband," "The Odd Man Out," "Man and Superman," "Dr. Wake's Patient," "A Woman of No Importance," "Candida," "Milestones," "Lady Windermere's Fan," "A Doll's House," "The Passing of the Third Floor Back," and other plays of varying nature.

These players steadily perfected their own art, they brought the necessary financial returns to the management, and they gave to thoughtful students of the theater the opportunity they would not otherwise have had to see skillful acting in a varied repertory of good plays.

The efforts of the individual members of the company has also given direct evidence of the value of the repertory

system. The aim of the repertory theater is to assemble a well balanced company of players who are qualified by their training and experience to present standard plays. Our aim is team-work, by which means the efforts of the company will be perfectly welded into one harmonious whole. Thus the work of the players becomes standardized.

Broad Educational Value

The repertory theater consequently has a broad educational value, in that it presents to the public the best plays of well-known playwrights of past and present times. During the season of the Henry Jewett Players at the Copley, it has been noted among the libraries, both in Boston and its suburbs, that the demand for the printed volumes of the plays which this company has produced has greatly increased, thereby demonstrating that the public not only takes a wide interest in the players, but are also turning again to the better types of plays for instruction and entertainment.

As director of the Henry Jewett Players, I take a diametrically opposite view to that expressed by Mrs. Fiske. It is an injustice to the actor to compel him to play only one style of part. He should be able to pass from one type of character to another. He should form the habit of giving the most insignificant part as much attention as the greatest, and he should have the opportunity to alternate constantly between these extremes. And I am sure that my faith in repertory has been justified by results at the Copley Theater, and by the approval of both the press and the public.

TO PLAY REPERTORY

Daly Plans to Present Several Works in New York Each Season

Arnold Daly, who is appearing in "The Master" and "Democracy's King" at the Hudson Theater plans to arrange a repertory of plays and present them in New York during the greater part of each season. After a limited run of "The Master," according to an announcement, he will produce three other plays, yet to be chosen from works by Herman Bahr, Bernard Shaw, Oscar Wilde and Ibsen. Mr. Daly is acting in both of the plays at the Hudson, and he is the author of "Democracy's King" as well. "The Master" is by Herman Bahr, author of "Josephine," the play in which Mr. Daly and Virginia Harned recently appeared at the Knickerbocker Theater.

KREISLER TO WRITE OPERA

Charles B. Dillingham announces he has engaged Fritz Kreisler to co-operate with Victor Jacobi, composer of "Sybil," "The Marriage Mart," and other musical plays, in creating the score for a light opera to be produced next season. The libretto will be written by William Le Baron, author of "The Very Idea." Fred G. Latham will stage the piece. The title now is "The Marriage Knot."

CHARLES HOPKINS TO PRODUCE

Charles Hopkins has accepted for production "The Prodigious Son," a new comedy in three acts by Martin Brown.



Sykes, Chicago

HENRY JEWETT

NEW ATTRACTIONS FOR THEATERGOERS

(Continued from page 5)

"YOUTH"

Play in Three Acts, by Miles Malleson. Produced by the Washington Square Players, at the Comedy Theater, Feb. 20.

| | |
|-----------------------------|-------------------|
| Nina Geffreys..... | Marjorie Vonnegut |
| Douglas Hetherly..... | Saxon Kling |
| Joe..... | John Kling |
| Frank Denton..... | Robert Strange |
| Ferris..... | Edward Balzerit |
| Cecil Wainwright..... | Arthur Hohl |
| May..... | Jay Strong |
| Antony Gunn..... | Edward P. Flammer |
| Tom..... | James Terbell |
| The Rev. John Hetherly..... | Samuel Jaffe |
| Eatelle..... | Helen Westley |

In "Youth" the Washington Square Players present their first long play. It is a work written with a consciousness of great profundity, even though the medium employed is one of comedy. The basic idea which concerned the call of Spring in a playwright and the leading actress of his drama was treated with a philosophy as jejune as that which prevails within the walls of any fraternity house. However, there was a certain spontaneity and humor about the dialogue and situations, and the characters were contrasted sufficiently to avoid any aspect of depressing monotony.

The action is laid in the stage and dressing rooms of a theater during the rehearsals and performance of a drama. In the play a young dramatist is endeavoring to set forth with fine youthful omniscience certain sex problems, and the complication in which the author presently finds himself with the actress of his leading role, finds vivid representation in the problems which are worked out in the drama.

The dramatist like his hero feels the force of the mating season, but he is too poor to marry and too irresolute of mind to determine whether his love would remain permanent. The ultimate decision is a parting, and the young lovers find their happiness in other directions.

Saxon Kling was a personable young playwright. Marjorie Vonnegut gave naturalness to the part of the actress. Edward Balzerit, Edward Flammer, and Jay Strong were amusing as back stage characters.



THE BRIDE AND BRIDEGROOM IN "OH, LADY! LADY!"

Vivienne Segal and Carl Randall lend charm and dash and virtuosity to the new musical comedy at the Princess

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Big Battle Is Won in Giving Industry Proper Representation on Training Camp Commission—Kind Words Addressed to a Misinformed Columnist—Women to the Fore

THE year is young but this department has already won its biggest battle of the year. You remember what we said about Mr. Hammer of the Commission on Training Camp Activities of the War Department and his bad handling of our Pat Powers. You remember that we said that Raymond B. Fosdick, chairman of the commission, would right any wrong that had been done. Well, Fosdick did this last week with a vengeance! The motion picture industry is now represented on the commission by a special committee, which has P. A. Powers as its chairman and the following formidable membership: Zukor, Gladwell, Berst, Fox, Rowland, Lynch, Freuler, Goldfish, Kleine, Griffith, Smith, Cocks and McGuire (the latter two from the National Board of Review). Mr. Fosdick wrote Mr. Powers:

I have written to the gentlemen whose names are attached asking them to serve on a committee to co-operate with the Commission on Training Camp Activities of the War and Navy Departments in facilitating the use of motion pictures in the various camps and training stations. If agreeable to you, I should like to serve as chairman of that committee.

From the conference that you have had with Mr. Hammer and me, and from our correspondence, you are aware of the Commission's attitude with respect to the use of motion pictures. On this account I hope you will accept the chairmanship of this sub-committee. Mr. Hammer will represent the commission in this connection and will afford you every possible facility for making effective such assistance as the committee is able to give.

You will be notified promptly of the acceptance of those who have been invited to serve so that a meeting may be called at an early date.

The communication was a most splendid vindication of "Without Fear or Favor's" stand, and one could not wish to see more complete recognition given an industry. The result of the "get-together" we predicted is that the soldier boys will get the best pictures in service at the lowest possible price—just what Mr. Powers has been trying to make the commission see all along. Mr. Creel hit it right when he said that with the Government foreign movie work came first. This for the reason that German propaganda had to be instantly met in the neutral countries. Old Exhibitor said that Mr. Fosdick would call in the National Association for the Government's domestic work in due course. Just a matter of knowing your man. It was inconceivable that Fosdick could misinterpret the National Association's magnificent tender of services, even though it appeared that his assistant, Mr. Hammer, surely had.

More of the "I told you so" stuff. Recently we criticised a columnist on a New York newspaper because he said movie magnates were all dollar grubbers, when William Fox plainly wasn't. To support our contention we told how Mr. Fox was giving weeks of his time to the (then current) Federation charity drive. The columnist retorted to this with a statement that I failed to see, because I lost my evening paper in the subway that night, and never bought a duplicate. So not knowing how telling your reply was, Mr. Columnist, may I query you about the dinner to Mr. Fox that is to be given at the Hotel Astor, New York, this

Sunday evening? Do you know that the list of speakers at this strange affair includes Wilton Lackaye, Renold Wolf, Arthur Brisbane, De Wolfe Hopper, Felix M. Warburg, Victor J. Dowling, Raymond Hitchcock and William A. Brady? That, among others, turning out are Martin T. Manton, William E. Lewis, Fire Commissioner; Thomas J. Drennan, Martin Beck, Jacob H. Schiff, Sheriff David H. Knott, Judge Otto Rosalsky, Police Commissioner Richard E. Enright, Henry Morgenthau, Comptroller Charles L. Craig, J. J. Murdock, Sam H. Harris, Louis Marshall, Rev. Stephen Wise, Bainbridge Colby, Adolph Zukor, Franklin D. Roosevelt, Assistant Secretary of the Navy; Lieut-Governor Edward Schoenbeck, Otto H. Kahn, Joseph Johnson, Jacob Wortham, Pat Casey and Nicholas Schenck? What are they all about and what is this dinner all about? Why, friend S. Jay Kauffman, it's by way of tribute to Mr. Fox "for his record of public service in the field of charity!" Them's the very woids of the newspaper account! So what are you going to do about it?

Another newspaper story tells of the probabilities that exist that Governor Westmoreland Davis will veto the censorship bill in Virginia. Didn't we call on Davis to be like Whitman some three issues ago—when we started the Whitman Movie Boom for President? Governor Davis is making no mistake; he will find the people of his State are with him. A correspondent says that I shouldn't have "foolishly injected national politics" into the department to aid my "evident very good friend, Whitman, who will certainly never be elected President!" This writer is fooling himself; I don't know the New York Governor at all. And, when it gets down to political creeds, Whitman's isn't mine. We looked at the man, and at him in his relation to the largest menace confronting the motion picture invention today. Whitman's famous veto took us, indeed, out of the hands of the politicians, and there you

are! And another of my last week's correspondents is in for censure. He notes the formation of a new company and reveals how the vice-president was recently caught "grafting." We knew about it ourselves for months. Certainly this would be inappropriate matter for these columns. It is inconceivable that the man who slipped would do it again, now he has such a *real* chance to "come back." Why should we spoil his chances of making good with the publication of such a story?

There are three items in the week's wash that show you how important the gentle sex have become in the fil-lum business. Edna Williams has put over the Cole-Robertson Export Department in such brilliant shape that all the old timers are dazzled. Heaven knows success has been coming to Edna, who has been giving her best effort to the fil-lums in one line or another for many years, without decent reward! But you can't keep them down, these folks who have "efficiency" written across them, and so the Old Exhibitor, for one, declines to lose his balance at the news about Edna. Rose Schulsinger, who was too good for the Universal, is working for that executive phenom, Ricord Gladwell, of World Film. An odd fact about Rose—which the trade papers, of course, didn't have—is that this supreme little publicity lady is more interested in scenario work than in press work, and has just turned out a sure-fire feature play. It all reminds me of my third female celebrity—Beulah Livingstone, who has changed her quarters to "the small house at 125 West Fortieth Street, where once lived Jenny Lind." What's the idea? Is Beulah becoming peevish at publicity work, too, and hopeful of becoming a—songbird?

So Edwin Thanhouser is out. How the old order changeth! Do you know that I read some copy of Bob Cochran's the other day and it seemed to me that even it had "rusted"? But

I am glad to know that Walt Hill has landed right. He knows enough about the industry to turn out bunches of interesting material, and I am sure he will make a hit with his readers. Why do moving picture firms, who seldom have well-posted writers in their publicity departments anyway, let the Hills get away from them? Perhaps for the same reason that they fill up with four-flush executives. What a game! Well, here we have Walter turning his talents once more tradepaperward—it reminds me of my first experience with this good writer. When he was in charge of *The Billboard* I had to have some hard-to-get movie information quick, so I called up Walt. This was at 1:30 p. m. At 3:15 p. m. a big envelope with all the "dope" arrived via messenger. And I had only asked Hill to get it into the mail that night. Which reminds me that Vic Johnson has returned to the street railway advertising field—this writer of fine movie-ad copy! And look through the trade papers; what execrable copy is most of it! And when we are lucky enough to have trained agency copy writers of the Vic Johnson kind in the business, we are silly enough to lose them. The late J. Pierpont Morgan said business success was mainly a matter of finding the right sort of men and then holding on to them—and p'raps that's why the "big successes" in the moving picture business exist mainly in the vacuity literature of the stock promoters.



SCENE FROM "THE LIFE MASK"
Madame Petrova's Latest Starring Vehicle

Universal is right in removing the dollar sign from its publicity, and if it will similarly remove the flag I can see

how lots of my correspondents will save postage. I am sure, as the Big U says, the dollar sign in film advertising has caused no end of trouble—the grafters make a mark of the industries that are over-prosperous. Except in the stock promotion literature—issued almost altogether by persons in no sense connected with the pictures—the \$\$\$\$\$\$ movie noise may shortly be expected to disappear. You cannot get away from the Universal's logic, and I am sure that no legitimate film producer will try to. Then there is another trouble source, as menacing as that of the politicians, that soft-pedaling on the dollar sign can remove. A letter to this department identifies it.

"Dear Old Exhibitor:

"Do you know that stars often set their salary figures high (too high) as a matter of mere self-respect? I've been around them enough to know. Let's say that a star is getting \$600 weekly. At the start she is well satisfied with this. But as she continues in the business she reads the publicity stories that the manufacturers put out about their stars. The big salaries mentioned make her envious. Or, if she isn't of the envious kind, she may figure: 'So May Luckydog is getting \$1500 weekly! Now, May is very clever, but she isn't worth that money. I worked with her in two productions, so I know. Still, it seems she is getting it, and isn't it a confession of impaired acting ability if I, who am the better artiste (Note: Let's grant that the particular star is right about this) only draw a third of her picture salary? It is very bad business and I'll have to see the thing adjusted immediately.' The result is that Miss Star is practically forced to shoot her salary figure up. She cannot help herself. I've conversed with her sort and I know. Prestige means everything to an actress, and salary prestige is often what counts. If you receive vastly less than someone else you are deemed a poorer actress, even though this is actually not the case."

So you see what the press agents have done! They have actually made conditions harder for the men whose interests they have been employed to promote. The man who wrote the communication I quote has, by his own admission, "been bunking around" the studios as an assistant director for six years, and undoubtedly was "close" to the players. So his remarks are worth careful thought. Another good point he makes is this:

"Why do dramatic leads stick to the one line of work? That doesn't make for versatility. And the heads ought to know that a change makes a star a better box-office attraction. How? Well, don't fans just naturally like to see their favorites in new lines of work? For instance, Z is a comedy-drama favorite. An announcement of him in pure *melodrama* would be sure to bring out fresh interest. It works on the legitimate stage and unusually well in stock."

As the above comes to hand, we note the release of Carlyle Blackwell in what the reviewers seem to feel is the best film of his career. Blackwell has always done strong melodramatic leads. And "Royal Highness," the film in mention, is rich comedy-drama. Blackwell's admirers are going to be more interested in him for the surprise. Studio executives will do well to ponder on our correspondent's suggestion.

Great success is reported by Four-square Pictures salesmen in disposing of territory for "The Eagle's Eye."



SCREENING A CLOSE-UP IN "THE SHUTTLE"
Select Production Starring Constance Talmadge

PATHE FACTORIES IN FRANCE AT DISPOSAL OF UNITED STATES

Fully Equipped Plant Is Offered to Cinematographic Division
of the Signal Corps

It was announced last week by J. A. Berst, vice-president and general manager of Pathé Exchange, that Pathé in France had extended to the United States Government the full use of one of its factories, with every up-to-date appliance for the developing, printing, and general preparation of motion pictures and "still" photographs.

This generous offer should render it unnecessary for the U. S. Government to build the structures hitherto deemed necessary for the work of the Cinematographic Division of the Signal Corps, and will save the very considerable expense entailed by a new installation.

In a letter to Mr. Berst announcing the offer, Charles Pathé said in part: "The American Cinematographic Service will have at its disposition the entire factory and our most complete and devoted co-operation. We are happy to thus give to you so quickly a favorable answer to the request which you have made of us. And we derive additional pleasure from the fact that we thus can aid in a most efficient manner the photographic and cinematographic service of our friends and allies, the Americans."

The many Americans who have visited the Pathé plants in France will remember their completeness and modernity, excelled by none other in the world. They are considered models of their kind and represent very large expenditures. In the various units motion pictures are not only made, developed and printed, but the raw stock and every kind of motion picture appliance is manufactured.

To J. A. Berst, it is understood, goes the credit for the suggestion which resulted in this new proof of the cordial feeling between France and the United States.

"SEVEN SWANS" PARTY

A "Seven Swans" party is being arranged at Moberly, Mo., under the auspices of the *Moberly Index*, similar to that given recently in Kansas City, and the Paramount picture starring Marguerite Clark will be shown at the Fourth Street Theater. J. H. Blawitz, manager of the theater, and the Kansas City Feature Film Company are co-operating with the *Index* to make the event memorable.

RUSSELL TO APPEAR IN SPECIAL FILMS

Product of Own Company Will
be Released Through
Mutual

William Russell is to appear in a series of special productions made by his own company and distributed to the trade through the exchanges of the Mutual Film Corporation. This announcement is made by Mr. Russell from the Los Angeles offices of his new concern, William Russell Productions, Inc.

Mr. Russell has just returned to the West Coast after a sojourn of several weeks in New York where he conducted negotiations relating to the formation of his company and conferred with various distributing concerns and agencies.

The studios of William Russell Productions, Inc., will be located in southern California, centrally situated for the range of scenic settings necessary to the depiction of the Russell type of story with the "big outdoor stuff."

"My specials will be built on the biggest vehicles obtainable," said Mr. Russell, "always chosen with a view to giving me the big chance at doing those things which seem to have had the largest share in making my following with the public. It seems probable now that my first vehicle will be a very strong story by William Hamilton Osborne."

"While in New York I negotiated with a number of writers of the first rank and I shall have an interesting announcement presently in that connection. I am also bringing on from the East a special staff scenario writer, who is going to live on the job with me. I am not at liberty yet to give out the names of the members of the staff, including the director, as there is a possibility that I may make a change in directors before we start to shoot on story No. 1."

"I am pleased to have concluded arrangements for distribution through the Mutual Film Corporation. Through my connection with the American Film Company, under my contract with that concern, which expired some weeks ago, I went before the picture public through the Mutual Film Corporation exchanges for the larger part of my screen career and I feel that there is important value to me in this connection. Also the constantly improving status of Mutual pictures and the large number of higher-class theaters served by that concern makes the choice a desirable one."

BLACKTON DESERTS EAST Declares All Future Productions Will Be Made in California

"I shall never make another foot of film in the East," emphatically asserts J. Stuart Blackton. Talking with a friend the other day on the subject of motion picture production, the Commodore, who has just completed "Wild Youth" for Paramount and in a few weeks will begin work on "Missing," by Mrs. Humphry Ward, reiterated the statement with added emphasis.

"It required just twenty-one years of worry and expense to drive me to this conclusion," he said, "but you know, it's never too late to learn. I probably would have moved out West long ago if I had had any idea of the many advantages California possesses for the maker of screen entertainment."

WITH ENID BENNETT

In view of Earl Rodney's individual success as leading man to Enid Bennett in her first two Thomas H. Ince productions released under the Paramount trade-mark, this popular young actor will again appear opposite the star in her third picture, the title of which has not as yet been decided upon.



SCENE FROM "THE HIDING OF BLACK BILL"
Picturization of O. Henry Story (General Film)

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

A Splendid Small Orchestra at Adelphi Theater—Need for Accuracy in Reports of Musical Programs—“Tarzan of the Apes” Has Excellent Musical Score

BY MONTIVILLE MORRIS HANSFORD

TO THE musician who visits the moving picture house, the small orchestra has been a thorn in the flesh. Arrangements for a seven-piece combination are not always agreeable to the sensitive ear, and consequently the musical enjoyment declines, however good the picture may be. Small orchestras are much in the habit of “sawing” and drawing a weekly salary. Now and then there is found an exception. I found such an exception the other evening when I visited the Adelphi on Broadway near Eighty-ninth Street. Mr. Hamburger, the genial manager, at once went into the subject of music. I heard exactly eight measures from the orchestra and knew immediately that the leader was playing the picture without the usual sawing. It was a great treat to hear this. Mr. Hamburger told me he enjoyed having his music tasteful and just a little better than any of his competitors; and his contention that he had the best music in his neighborhood was proved by the actual hearing on my part. Here was a small orchestra that played very carefully, and they would play softly, a feat that is harder in a small than in a large body of men. I was particularly pleased with their soft effects. They were playing Hart in “The Narrow Trail,” and there were chances for all sorts of work.

Mr. Hamburger has the right idea about music. I knew after ten words from him that he believed in it; it was not a matter of dollars, but of sound. I would that more managers, even where there were small orchestras of only seven men, could come around to helping the leader by encouragement and appreciation of his work. It is easy. One only has to be a human being with a little imagination. Probably the best course is to employ a good leader and give him a chance. In the orchestra mentioned there is a piano, also a Liszt organ, and these take turns in playing the orchestra rests. Such a plan gives variety to the general tone and is restful to the audience. As a last word, the crowd was there, filling the house. There is no better argument for doing things right than that.

Music Critics Needed

A friend of mine recently advocated that genuine musical critics should be sent to write up musical comedies. I sometimes think that the same ought to apply to the musical part of the programs of the big picture houses. There is fearful havoc wrought in the Monday movie columns where music is mentioned. The Tribune, writing up the musical program of the Strand last week, announced that the overture was *The Flying Dutchman*, but there was no Dutchman, flying or standing, at the Strand, at least as an overture. The regular overture that day was Tschaikowski's *Capriccio Italien*, the Dutchman appearing only on Monday to Friday. Also could be noted the Don C. Alfonso Elaya played *L'Etude de Concert*, F. Sharp. Now Cecil Sharp is a well known English delver in folksong lore, but friend F. Sharp has not yet become well known in this country, at least not enough to be featured on a program. Furthermore this same article stated that Anita Tagel sang the *Shadow*

Song from Drunale, probably a new opera. It ought to be a matter of some pride to newspapers to publish things that actually exist. However, we must continue to suffer.

Excellent Arrangement for Tarzan

Music for big films gives both the composer and arranger wide fields for artistic work. I recently heard the orchestra in the Broadway play “Tarzan of the Apes.” This picture gives a broad scope for music, with the inevitable tom-tom usurping the spotlight. But the compiler of the musical score, Mr. Vern Elliott, has not erred in his setting of this remarkable picture. There are scenes in drawing rooms, shipboard, and the dark corners of an African forest, so that the music has all sorts of chances for diverse interpretation. The whole score is well put together, and a word of praise is due Mr. Otto Landau for his excellent conducting. The outstanding virtue of his work is that the players do not blare; his soft effects are splendid. As all music for pictures ought to be, this harmonic fabric fits the picture and is played with it, being synchronized consistently throughout. From the musical standpoint there is nothing jarring in this presentation.

It is well to take note of the method used by leaders and organ players in setting programs for their weekly bills. Looking at it from the reasonable side, the situation is this: A capable leader will ignore the actual compositions in a suggested program, unless he happens to have those particular numbers ready at hand. If he hasn't, he will not go out and buy them, simply because they happen to appear in a suggested program. This is all right, and just as it should be. Any leader who has brains wants to program his pictures to suit himself; he may not agree with my programs, or those in other papers; and, furthermore, I would do the same myself.

Turning to the small player, he is quite within reason when he refuses to go out and buy new music, when he can rake out sufficient material from his own stock for passable programs. Both the small and large player will use his own discretion in getting in new music; it will come from various sources, and he will get it where it costs least, as a rule. And as a matter of fact, the best music sometimes costs less than the other kind.

Leaders Make Programs

The upshot of all this is that suggested programs are valuable only as they suggest the moods of setting, the value of the suggested compositions is only secondary. I have always realized this. I know it from questioning leaders, both in the large and small houses. Then, all one needs to know is the mood structure of a picture and where changes in mood occur. With this as a guide, it will be very easy to play a picture from a very small stock of music. In my former suggestions for music, I have tried to confine myself to ordinary composition that almost all musicians know and undoubtedly have in their library. But the picture business is growing out of its childhood, and I find that leaders are quite capable of making programs

provided they are given a chance. Programming pictures is not a difficult task, unless one has too much to do, then it falls under the rules of every other business, and the remedy is to get help.

Hereafter I shall do more suggesting of the moods of the films that are of importance, leaving the player to pick out from his own stock numbers with which he is familiar. As usual, I shall now and then, call attention to any new compositions that are suitable for picture playing, as I believe this will be a help to the men who want to replenish their stock from time to time. The new things usually come to my attention by actual hearing, so that out of town players may trust pretty much to my judgment. The worth of a piece is certainly in the fact that it is being used with success. Here are a few numbers that will repay investigation: *Tiger Rose Waltz*, De Rose; *Dodola*, Hugo Frey; *Echos Unique*, Claypoole; Gillet, *Au Village* and *Bluette*. Ralph Brigham used for “Raffles,” selections from *Maytime* and *The Sunshine Girl* with good effect. Another excellent little intermezzo is *In the Candle Light*, used by Mr. Brigham.

“Raffles” (Hyde)

Picture opens with a scene on shipboard, demanding a swaying rhythm in 6-8 time. At Raffles in cabin play a rather sombre theme, following action carefully. At Mackensie, improvise until title “The uncanny sensation,” then hurry until title “Dawn,” at which return to quiet 6-8.

At the title “A year later,” change music to contrasting themes, as against those used in the Prologue. Use a quiet composition for the club scene. At Gwendolyn change to lighter, and at Lady Melrose, use stately theme. At title “Dinner that night” quiet agitato, alternating with quiet theme for table. Several soft neutral themes may be used from this point until Bunny with pistol, then agitato, and back to quiet at cue “I'm short of cash.” At Bedford, hurry, agitato at struggle, until Raffles alone, then quiet. At title “Before breakfast” a brighter theme, but quietly, until cue “The necklace is safe,” then soft agitato, or hurry, until Bedford with letter, then quiet neutral. At cue “Bedford has found,” a loud hurry worked up to climax with action, then quiet, short agitato at “Ah, Bunny.” Quiet themes through to Bedford enters Raffles' apartment, then hurry. At cue “I am the Amateur Cracksman” use rather plaintive theme, going into hurry at flight of Raffles, working up to big climax to end.

“Our Little Wife” (Goldwyn)

This is a very easy picture to play. The average collection of picture music will furnish sufficient material for the program. Open with rather mushy theme, or neutral, until title “And in the library,” at which use doleful waltz, minor key. At cue “You were my inspiration,” a sentimental theme, and at cue “Isn't it lovely,” doleful waltz again. At title “And this is the way it started” a lively tune, rather burlesque, growing louder as train pulls out, then back to waltz. At cue “My poor, poor boys,” a hurry, until title “An authority on



Photo by Genthe
ERNO RAPEE

Erno Rapee enjoys the distinction of being a very fine pianist, having been accompanist to some of the most famous violinists and singers, including Jule Falk and Madame Gilly. He was formerly conductor for Henry W. Savage in the field of light opera. Mr. Rapee was born in Hungary and has played since he was a child of four, numbering Emil Sauer among his teachers. One of his most important appearances was as conductor with Ernest Schuch at the Dresden Opera House. Recognizing the field which this country offered to one of his talents, he took out citizenship papers and entered moving picture work, being engaged as alternate with Hugo Biesenfeld at the Rialto and Rivoli theaters, New York. Mr. Rapee has a decisive, virile beat, and understands conducting in all its essentials. His work at the Rivoli is being much appreciated by patrons of that house.

heart murmur,” then sentimental, ending in agitato at husband's entrance. At cue “Are you feeling better?” a soft, sentimental mood, and at title “But being a husband,” change to sombre. At cut “Oh! Pale with kissing!” a lively theme, rather on burlesque type. Title “That part of Herb's brain,” a love theme, until studio dance, then dance with action. As Herb enters home, a soft agitato, and at studio procession, a stately mass of chords following action. At cue “Where's your wife?” sombre, until cue “And you go up the dumbwaiter,” then mysterious improvisation, going into hurry. At cue “Oh, doctor!” a soft neutral; doctor at transom, hurry, continuing until Herb and Dodo, then soft sentimental to end.

NED FINLEY PICTURE

The first of the Ned Finley Films, “The Return of O'Garry,” a three-reel subject dealing with the new adventures of the popular Royal Mounted Canadian hero, made famous by the well known actor, Ned Finley, will shortly be ready, according to General Film Company. This is romantic adventure story of the great Northwest which presents new thrills with the popular O'Garry atmosphere. The leading roles are played by Mr. Finley and Marion Henry. They are supported by a strong cast.

ORIGINAL STORIES PROVE BETTER THAN ADAPTATIONS

Art of the Silent Drama Is Subject to Rigid Technique. Not Easily Mastered, Declares Expert on Writing for the Screen—Need for Creative Work Is Imperative

MONTE M. KATTERJOHN, author of "The Blonde Beast" and "Within the Cup," both forthcoming original Paralta Plays, of "Carmen of the Klondike," the first release of the newly-organized State Rights Distributing Corporation, and of "Mas-

oping of new scenario and continuity writers.

This is in reply to recent utterances that published books, plays, and stories, are of higher entertainment and commercial value than photoplay stories written especially for the screen by trained craftsmen.

Requires Trained Craftsmen

Mr. Katterjohn declares that the only hope for advancement in picture story construction is through the work of those who are exclusively writing original picture stories and continuity. Asserting there is a crying need within every studio for sincere students of picture construction, Mr. Katterjohn then discusses the adapted story as follows:

"That person who adapts a book, play, or story for pictures invariably copies after established technique. Since it is the published story that is desired in the finished picture, the plot is not flexible to the continuity writer's imagination, and at the very start originality is stunted. It is no longer a matter of how is the best way to detail a situation, but what is one way that published story situation can be transferred into picture continuity. For every book, play, and story which has attained motion picture popularity, I will name two failures.

"A majority of the pronounced motion picture successes of the past two and a half years have been produced from stories and continuities written by men and women little heard of in other literary fields, yet artists in the motion picture realm, and the most capable people of the industry.

"Among a list of many stories written exclusively for the screen drama, by trained plot builders and continuity constructors, one will find the following successful list: 'The Cheat,' 'Hell's Hinges,' 'Peggy,' 'Pasquale,' 'Hell Mor-

gan's Girl,' 'The Wolf Woman,' 'Manhattan Madness,' 'The Cinderella Man,' and perhaps two of my own writing, 'The Flame of the Yukon' and 'The Clodhopper.'

Art Is the Essential

"The future of the photoplay art since a year past has been in the hands of those who create its technique—the continuity writers, who naturally took over the honors from the directors with the passing of the two and three reel picture. In other words, directors have plenty to do nowadays in putting on a picture, let alone writing it, as in former days. Of course, there are exceptions. You must also note that I say, 'the future of the photoplay art,' not 'the future of the photoplay industry.' Those who supply the financial sinews may foster either art or the crude business of manufacturing. Such corporations as have manufactured pictures are to-day facing bankruptcy. Those which have combined art and manufacturing, with emphasis on the latter, are pulling through by the skin of their teeth. The few producers sufficiently far-sighted to recognize the place art would assume when pictures became more than a novelty have been, and now are, going strong, and possess a future with a big cash value.

"As an author of original motion picture stories and continuities, I am endeavoring to perfect a simpler form of technique than has been employed in the past. I want to tell my stories in fewer episodes, and without the multiplicity of photographic transgressions which render many photoplays so utterly mechanical. To a degree I have attained this result, and in the construction of all my stories I employ what I term 'direct action continuity.' 'The Blonde Beast' and 'Carmen of the Klondike,' will, I

believe, clearly exemplify this style of construction, and prove it a new and valuable force in the technique of silent plays.

"Writers with the combined ability to arrange intelligible continuity as well as create stories with a box-office value are as scarce as hen's teeth—hence, their value. If one can consistently deliver, he is worth his weight in gold. The most potent element in the industry is the consistent deliverer of good stories and good continuity.

Finding New Writers

"It is for these reasons that all producers should cast about, and from the picture's allied arts, select those persons now evincing a serious desire and a certain determined ability to write scenarios. If there seems anything capable about them at all, they should be retained and given a small salary and complete liberty about the studio. In this manner they will study and learn, and as they begin to 'catch on' and make good, they should be encouraged with an increase in salary, though small, and plenty of pats on the back. Such people will eventually prove to be the producer's dependables. Studying the art now, they will, when they begin to make good, inject new ideas into their work. Persons who want to make good, and can apply themselves, will surely prove worth the early expenditure. Two or three such students at salaries not exceeding \$25 a week is a good investment for any studio, but, of course, the managing producer must know what mold of students to choose, and how to handle them afterward.

"Just as the art is needing specialization in continuity writing to-day, so will it demand even more to-morrow, and this is one way of safeguarding for the future."



MONTE M. KATTERJOHN
Successful Scenario Writer

ter of the Pound," the first of the George Beban Photoplay Company productions, not to mention "The Flame of the Yukon" and "The Clodhopper," Triangle successes, in an interview given to **THE MIRROR**, voices interesting views on the mechanics of motion play construction, contending that those writers who are creating solely for the screen are the photoplay industry's men of the hour. He also issues a plea for the safe-guarding of the silent art through the devel-

MRS. WARD'S "MISSING" COMING TO SCREEN

J. Stuart Blackton Is Preparing to Produce War Story

Having completed the cutting and assembling of "Wild Youth," his first Western production for Paramount, Commodore J. Stuart Blackton is preparing to translate to the screen what is said to be the most remarkable novel dealing with problems growing out of the great war that has been written thus far. This book is "Missing," by Mrs. Humphrey Ward, the English authoress. The production will form the third of Commodore Blackton's series of international problems in film form—the first having been "The Battle Cry of Peace," and the second "Womanhood."

"Missing" modernizes a condition that has confronted woman since the beginning of human existence and its theme knows neither country nor politics. It is purely an inspired writing, particularly well suited to the present day, when everyone is looking forward to a speedy termination of this war and the end of war forever. The solution of the problem is admirably handled by Mrs. Ward.

Actual work on the picture will commence within the next thirty days, probably, and meantime the script is being prepared, the cast assembled and the settings and locations mapped out. The picture is most timely in theme.

STAR GIVES CREDIT TO HIS AUTHORS

W. S. Hart Praises Consistent Work of C. Gardner Sullivan

William S. Hart, the Thomas H. Ince star in Arcraft pictures, has just completed "The Tiger Man," his new picture which followed "Blue Blazes Rawden." He will shortly begin work on his next Arcraft picture, a story by C. Gardner Sullivan, who wrote "Hell's Hinges," "The Aryan" and other successful Hart films as well as many exceptional photoplays for other stars.

"Mr. Sullivan," says Mr. Hart, "has big, splendid ideas back of all his pictures. To this I attribute much of the success of photodramas. They are not merely western pictures but in every instance there is some motive behind the story, that has weight and depth and meaning; that makes people think and creates a profound impression. My authors are responsible for this part of it; it is up to me to put over their big idea in a big way. J. H. Hawks is another who has the big idea behind his work—indeed, I am more than pleased with their work—each gets wonderful results in his own individual way."



EXCITING SCENE IN "THE PRICE OF FOLLY"
Pathé Two-Reel Series Starring Ruth Roland

DREW COMEDIES TO BE REISSUED

Vitagraph Announces Schedule
of One-Reelers Will Start
March 11

Vitagraph announces that it has completed plans for the reissue of one-reel comedies featuring Mr. and Mrs. Sidney Drew, under the title of "Vitagraph-Drew Comedies." The first of them will be put out on March 11, and they will be released at the rate of one a week.

"In making these Drew comedies in the first place," said President Smith, "we designed them to fill a niche in theater programs, and this they did with the utmost satisfaction. The stories were selected with the greatest of care, and the comedy was free from any suggestiveness and vulgarity. The result was that they made an instant appeal, and we could hardly make them fast enough to keep up with the demand. The need for clean comedy exists with even greater force to-day than it did two or three years ago, and these comedies, which are clean in every respect and of the very highest merit, will, we believe, hold their place on the programs of most of the high-class theaters of the country."

The Vitagraph Company announces that the Drew subjects will be released indefinitely, with only the very best of them being offered, and, as the company has scores of the comedies in its library, it is probable that the Vitagraph-Drew Comedies will continue as a regular unit of the company's service for an extended period.

FOR SPRING RELEASE

Raver Will Offer "The Master Crook" to State Rights Buyers

Harry Raver's newest production, "The Master Crook," which he is about to launch for Spring distribution to state rights buyers, signalizes the return to the silent drama of Edmund Breese. Coincident with his picture appearance in Mr. Raver's production, Mr. Breese is appearing at the Astor Theater, on Broadway, in "Why Marry?" Devotees of the stage will recall the nationwide tour of Mr. Breese in his play, "The Master Mind," which enjoyed a long run on Broadway before taking to the road. No less remarkable were his successes in the late Charles Klein's plays, "The Lion and the Mouse" and "The Third Degree." Among his picture successes, perhaps his best work was done in "The Spell of the Yukon," "The Walls of Jericho" and "The Master Mind."

THIS WEEK'S COVER

The cover of this week's issue of the MIRROR is illustrated with a photograph of Maurice Tourneur, who has just completed the film version of Maurice Maeterlinck's "The Blue Bird," for the Famous Players-Lasky Corporation, which will be released as an Artcraft picture. Director Tourneur has won renown as the artistic creator of some of the most pleasing photoplays which have been presented in recent years. He is a Frenchman, and was engaged in staging legitimate plays in Paris and other metropolitan cities of Europe when the possibilities of the motion picture caused him to enter that field. After several years in Italian and French studios his fame spread to America and he came to this country. Mr. Tourneur is considered one of the most capable directors in the Famous Players-Lasky organization. The picture debut of Elsie Ferguson was under his direction.



MONTGOMERY AND ROCK COMPANY
Vitagraph Comics Who Make the Big V Productions

PHYSICAL PREPAREDNESS MACFADDEN'S THEME "Zongar" Is Calculated to Arouse American Youth to Meet Strenuous Tasks of Life

Physical readiness of the vast reserves of America's youth—that is the big need of the hour, according to Bernarr Macfadden, physical culture expert. Mr. Macfadden has entered actively into film production to develop this theme, and both his five-reeler, "Zongar," and his short screen magazine series have been made by picture technicians, but ever under the Macfadden supervision to carry out the Macfadden ideas. Much of "Zongar" was filmed in and near the author's country place at Douglaston, L. I. The scene is an ideal one in its combination of water and landscape effects, and the filming of the story went forward with zest.

He stands not only for sinewy muscles and controlled nerves, but also for brain building and general vitalizing. Without relinquishing his other tasks, he engaged in film production. "Zongar" and the screen magazine series have been made by picture technicians, but ever under the Macfadden supervision to carry out the Macfadden ideas. Much of "Zongar" was filmed in and near the author's country place at Douglaston, L. I. The scene is an ideal one in its combination of water and landscape effects, and the filming of the story went forward with zest.

Mr. Macfadden says that he is in motion picture production to stay. He believes the uses as well as the entertainment value of pictures have been enlarged greatly by the war, and he intends to do his part in imbuing young America with the athletic spirit.

WANT TOTO COMEDIES

That Pathe's Toto comedies have made good is evidenced by the numerous bookings which have been made with well known theaters by the salesmen of the various Pathe exchanges. Not only have the comedies been placed, after personal examination by house managers, in representative houses, but many of the bookings are for long runs. Reports from every section of the country indicate the great popularity of these comedies.



CHARMING SCENE FROM "DADDY'S GIRL"
Pathe Production With Baby Marie Osborne

CHAPIN PICTURE IN LEADING THEATERS

"Son of Democracy" Suits
Houses Catering to
Transients

Many of the foremost theaters are scheduled to show the Paramount-Benjamin Chapin release of "The Son of Democracy," which is being issued in ten two-reel features, each one an individual story of America in the making. The fact that it is not necessary to see the preceding chapter to catch the thread of the story in each picture has made it possible for houses catering to transient patronage to present effectively the series and take advantage of the cumulative effect of the advertising.

The first presentation was made at the Strand Theater, New York, some time ago, when the record price of \$3,500 was paid for a week's run of four of the features in the series. Among the larger houses in New York which have now booked the pictures are the Loew Circuit; Proctor's 125th Street; the Spooner, Elsmere, Concourse, and U. S., in the Bronx; Hamilton, Yonkers; Proctor's, Portchester; the Bunny and the Heights, New York City; the Westchester, Mt. Vernon, the Park in Brooklyn. Adjacent to New York City are the Regent, Paterson, N. J.; City, Newark; Playhouse, Dover, N. J.; Garden, Elizabeth, N. J.; Victoria, Buffalo, N. Y.; Avon, Utica, N. Y.; Regent, Rochester, N. Y.; Eckel, Syracuse, N. Y., and Shea's Hippodrome, Buffalo.

Others include the Isis, Cedar Rapids, Iowa; Queen, Houston, Tex.; Princess, Everett, Washington; Paramount Express, Salt Lake City, Utah; Colonial, Lansing, Mich.; Rialto, Denver, Colo.; Dome, Youngstown, Ohio; Walnut Street, Cincinnati, Ohio; Vaudette, Springfield, Ill.; Rose, 63 West Madison Street, Cincinnati, Ohio; Vaudette, Colonial, Reading, Pa.; Arcadia, Philadelphia, Pa., and the Old Mill, Houston, Texas.

WILLAT DIRECTS RAY

Victor Schertzinger to Take a Brief Vacation

While Victor Schertzinger, who has directed Charles Ray's various Paramount pictures under supervision of Thomas H. Ince, takes a brief rest, Irvin Willat, one of the most capable of the Ince directorial staff, will handle the new production starring Mr. Ray, following the one just completed. Ray has done five pictures with Mr. Schertzinger and each of them has proved highly successful.

Mr. Willat is best known as a director of spectacular films and directed "The Zeppelin's Last Raid" with Thomas H. Ince and "The Guilty Man," the A. H. Woods' stage production released by Paramount. He has also achieved some splendid results with other pictures. He is known as an expert on lighting and technique of the camera. The new Ray picture is by Carson Stuart with the continuity by J. G. Hawks. Chester Lyons is cameraman, and among those in the cast will be Robert McKim, Helen Leslie, who will play the lead opposite Mr. Ray; Charles K. French, Gloria Hope, Manuel Ojeda and Bert Offord.

MOORE UNDER CONTRACT

Goldwyn announces that Tom Moore, the leading man, popular with all the Goldwyn stars, has been placed under contract for a long period. He has done capital work in "Dodging a Million," "The Cinderella Man" and other Goldwyn productions.



JANE VANCE
In New Jaxon Serial

SOLID BOOKINGS AT LEADING THEATERS Rialto and Rivoli Take Paramount and Arteract Pictures

At the Famous Players-Lasky Corporation headquarters in New York last week, it was announced that with one exception, the Rialto and Rivoli Theaters have been booked solid with Paramount and Arteract pictures up to April 8.

In a letter received by Adolph Zukor, president of the Famous Players-Lasky Corporation, from Managing Director S. L. Rothapfel of the Rialto and Rivoli Theaters, the latter expresses his feeling of entire security in making this arrangement, and states that from past experience he knows it will mean excellent business at both houses.

The productions to appear at the Rialto are: Enid Bennett, in "Keys of the Righteous," Feb. 17; William S. Hart, in "Blue Blazes' Rawden," Feb. 24; Billie Burke, in "Eve's Daughter," March 3; George Beban, "One More American," March 10; Ann Pennington, "Sunshine Nan," March 17; Cecil B. De Mille's "The Whispering Chorus," March 24, and Charles Ray, "The Family Skeleton," March 31. At the Rivoli for the weeks commencing with the dates mentioned the following subjects will appear: Elsie Ferguson, "Song of Songs," Feb. 18; Jack Pickford, "Huck and Tom," March 4; Douglas Fairbanks, "Headin' South," March 11; Blackton's "Wild Youth," March 18; Dorothy Dalton, "Love Me," March 25; Maeterlinck's "The Blue Bird," April 1; Enid Bennett, "Naughty, Naughty!" April 8.

Involving a period of fourteen consecutive weeks' bookings, both parties to the agreement have expressed great satisfaction in the arrangement, which will insure a high-class presentation on Broadway for these films as far as the producers are concerned, as well as big box office attractions from the two theaters' standpoint.

William Parsons, who is to appear in Goldwyn Comedies as "Smiling Bill Parsons," is at work at Hollywood on forthcoming laugh producers.

FOREIGN SALES SHOW IMPROVEMENT Paul H. Cromelin, of Inter-Ocean, Comments on Better Market in France and Italy

"An odd war fact," stated President Paul H. Cromelin, of Inter-Ocean Film, "is that American films are breaking into the French markets, and also the Italian, in surprising volume. The brands we are handling for those countries show a better sale than before the war. I have before me on my desk the current report of our Paris office, which sells both France and Italy, and it is one to make any one with faith in American film feel good. The increase in sale is too substantial not to be commented upon.

"I think Inter-Ocean's very experience in French and Italian sales is an item for fuel administrators and others to think over. The cinema theater is held to be a necessity in these war-torn lands, as the sales figures show, and the people insist on motion picture entertainment despite the pinching war conditions. And officialdom, which was first disposed to curtail amusements, now encourages these people to seek the cinema theater, for the latter lightens war

worries, and that is a public service. Well-placed officials told me during my trip abroad last year that without the diversion given by the cinemas the people could not have borne their war griefs.

"I am disposed to feel that the German revolt failed of fruition because that Government had seen to it that the people had plenty of amusement. There is even a report that the motion picture shows have been subsidized by the state but we shall not have the truth in the matter until the great struggle is over. Lloyd George voiced universal official sentiment when he stated: 'The people's entertainment must not suffer interference.' The motion picture today is necessary to the happiness and well-being of whole nations. Our own President recognized this to a greater degree than any other head of a nation. Inter-Ocean's British, French, and Italian sales reports simply support Mr. Wilson's contentions." It is to be hoped the present demand will prove permanent.

SPECIAL SERVICE DEPARTMENT LAUNCHED Petrova Picture Company Offers Unusual Exploitation Facilities to Accompany Star's Productions

Announcement has been made from the headquarters of the Petrova Picture Company that a special service and accessory department has been established for the benefit of exhibitors presenting the special productions starring Olga Petrova. This step has been taken as the result of the many letters received from exhibitors, who have expressed their desire to exploit to the fullest extent possible the various starring vehicles in which the Polish actress is now appearing. In order that the theater managers may obtain the greatest possible benefit from the advertising given to each production, it has been decided by the executives of the Petrova Picture Company to furnish an exploitation service covering individually each of the eight special features.

The new accessory department will become effective in sufficient time to give the exhibitor complete service and advertising aid for "The Life Mask," the third production slated for release next month. A survey of the field has resulted in an exact knowledge of the exhibitors' wants and the Petrova Service Department will supply all theater

managers presenting their pictures with single and double matrices, together with electros, suitable for reproduction in newspapers or programs, and photographs, press sheets, etc.

As a special aid to the Petrova showman, the Polish star's own production organization has ordered a limited number of exclusive photographic poses which will be loaned to exhibitors as a novel lobby display during the Petrova presentation.

SELECT PICTURE FINISHED Constance Talmadge Completes "Up the Road with Sallie"

Constance Talmadge has completed the second Select Picture, which she has been making in California, "Up the Road with Sallie," and is now ready to begin work on a new production.

"Up the Road with Sallie" is by Frances Sterrett with the scenario by Julia Crawford Ivers, and directed by William D. Taylor. Norman Kerry supports Miss Talmadge as "Smith-Jones." Kate Toncray and Thomas Persse are the other members of the cast of principals.



MAE MARSH
In "The Beloved Traitor"

STEGER AWAITING CONTRACT

THE MIRROR learns on reliable authority that the appointment of Julius Steger as director-general of the World Film Corporation is practically assured, and will probably be announced within the next few days. It is reported that contracts will be signed by Mr. Steger and the World Film director as soon as one absent member of the board returns to New York.

"HEADIN' SOUTH" IS MYSTERY STORY Fairbanks Completes Another Production for Arteract Program

Douglas Fairbanks' newest Arteract picture following, "A Modern Musketeer," is finished, it was announced last week. The latest vehicle for the energetic Douglas, entitled "Headin' South," discloses a thrilling tale of two borders, Mexican and Canadian, dealing with the capture of a notorious band of Mexicans who defy all laws and governmental warnings. The scenario is by Chief Director Allan Dwan and is said to present a unique plot containing a strong undercurrent of fascinating mystery.

"Headin' South" marks the entrance of Art Rosson as a director of Fairbanks pictures. Rosson is a pupil of Allan Dwan, who supervised his work in this photoplay. The feeling of both the star and the chief director, that Rosson was entirely capable of handling the direction of a Fairbanks picture is said to be amply justified in his results obtained for "Headin' South."

STORY OF ANTIQUITY "Triumph of Venus" Photographed in the Open

When "The Triumph of Venus" is given its trade showing filmdom will see what is said to be the only big feature of recent years filmed without the use of a single interior setting of any kind. The entire action takes place in the open air—as consistent with the action of the story, which is laid in the Greece of many thousand years ago. All of the ancient deities are characters of the play, while Venus, the love and beauty goddess, is the keynote of the dramatic action.



STAGE OF THE BACON-BACKER STUDIO
Producing Plant of New Picture Corporation

REPETITION OF FAIRBANKS RODEO ADDS \$40,000 TO WAR CAMP FUND

Hutchinson Going to Santa Barbara to Inaugurate New Policies
—Other Happenings on Coast

By M. E. GIBSON

(Mabel Condon Exchange)

LOS ANGELES (Special).—Surpassing even the recent receipts on the Douglas Fairbanks Rodeo held in Los Angeles, which netted the Red Cross Society \$18,000, the two rodeos held Feb. 9 and 10 in San Francisco, with practically the same riders and performers participating, and under the management of Douglas Fairbanks, brought in \$40,000 over and above expenses. This money will be donated to the National War Camp Community Recreation Fund, and is probably the largest sum ever donated from any one benefit, for any cause. With untiring enthusiasm and energy, Douglas Fairbanks and his co-workers organized and put over these rodeos, Mr. Fairbanks personally paying the greater percentage of the expense. Not content with the amount received from the rodeo performances, Mr. Fairbanks also staged a vaudeville show which brought in nearly \$5,000.

S. S. Hutchinson, president of the Mutual Film Corporation, will arrive at the American Film Company's Santa Barbara studios about March 1 to confer with officials of that company regarding future productions, and to inaugurate new policies. Another star will be added to the Mutual program, to produce at the American Company. No announcement is yet made regarding the star or plans other than the anticipated adding of another company.

Wallace Reid and Anna Little, under the direction of Donald Crisp, are completing the final scenes for "The House of Silence."

The story under production by James Young, with Sessue Hayakawa as the featured player, is yet unnamed. The company has been filming scenes at locations distant from the Lasky studios, and the picture is nearing completion.

"Up the Road with Sally," featuring Constance Talmadge, and directed by William Taylor, is completed.

WALTER EDWARDS JOINS LASKY

Walter Edwards, formerly director for the Triangle Company, has been engaged by the Lasky Company to direct Paramount stars. It is probable his first production will be one in which Constance Talmadge will be the featured player.

W. A. S. Douglas, of the Diando Film Corporation, will return to the Glendale studios of the company from New York at an early date. Mr. Douglas has been at the Pathé offices in New York City completing plans for the production of a serial. Baby Marie Osborne is now completing a five-reel picture for Pathé release at the Diando studios.

William Russell will commence the production of a feature picture to be directed by Henry King at the studios of the American Film Company at an early date. Mr. Russell has just returned from a month's sojourn in New York and Chicago, where he completed plans for his own company to produce at the American Film Company, Santa Barbara, for Mutual release.

Mary Miles Minter is vacationing in Los Angeles before beginning the production of "The Church Window Angel," to be made at the American Film Company's studios. Ted Sloman will direct.

Joseph Engle, vice-president of the Metro Company, is on his way to the

Los Angeles studios of the company. Mr. Engle will consult with the officials of the West Coast studios regarding the work of added companies for this plant, in addition to the Edith Storey and Viola Dana companies now producing here.

After almost a year's litigation over the name "Mary MacLaren," Mary Macdonald, who was renamed Mary MacLaren by the Universal Company, who subsequently sued her to prevent her from using the name for picture purposes, is now to return to the suing company—Universal. Elmer Clifton will direct her first picture, the title of which is not announced, and for which the cast has not yet been selected. Miss MacLaren has signed a long-term contract with this company and will continue the use of the name Mary MacLaren.

Nell Shipman has been seriously ill with pneumonia, and confined to her home for some time, but is now able to be at the Vitagraph studios, where "A Texan Romance" is being directed by William Wolbert, in which Miss Shipman and Al Whitman are the leading players.

The two Metro productions, "The Claim," featuring Edith Storey, and "Breakers Ahead," featuring Viola Dana, are completed and in the cutting room. Frank Reicher will direct the forthcoming Edith Storey picture, and production for both stars will begin immediately upon completion of stories now under preparation.

Preparing for "Salome"

At the Fox studios, Theda Bara, under the direction of J. Gordon Edwards, is preparing for the production of "Salome," to be done on a gigantic scale equal to that of the "Cleopatra" production. Albert Roscoe and Herbert Heyes will play opposite Miss Bara and the remaining cast is being selected from well known players.

Frank Lloyd will direct the William Farnum production to be begun shortly, while Jewel Carmen has just completed a story directed by S. A. Franklin. E. J.

LeSaint will direct Gladys Brockwell after a short rest following the completion of a five-reel feature, and Lynn Reynolds will complete during the present week the Tom Mix Western drama.

Members of the Triangle-Keystone companies, who previously played in slapstick comedies, will from this time on appear in light comedy and comedy drama. Already several companies have been formed, and comedies are in preparation for production.

Ethel Teare, who has just terminated a long-term engagement with the Mack Sennett studios, has been engaged by the Triangle Company, and will appear in the newly established brand of light comedies and comedy drama. Miss Teare possesses a personality and presence that ought to make her popular in this new type of work, as in the Sennett comedies in which she has been featured.

Wheeler Oakman, one of the best known leading men of the screen, has sacrificed a long-term contract, providing for a large salary, with the Metro Company to serve his country. Mr. Oakman has appeared in Metro features.

Rex Ingram Enlists

Rex Ingram, Paralta director, whose latest production is "His Robe of Honor," featuring Henry B. Walthall, has left to join the Royal Flying Corps. Doris Pawn, who is Mrs. Rex Ingram, and who played opposite George Walsh, left for New York City. Miss Pawn has not been before the camera for some months due to an accident sustained while working in a scene, but will probably now return to pictures.

Ruth Stonehouse, former Triangle and Universal featured player, staged her dancing act for the benefit held at the Shrine Auditorium Feb. 12. It is probable that Miss Stonehouse will accept an offer recently made her for a short vaudeville engagement before making her first picture with her own company.

No announcement has yet been made by the management of the West Coast studios of the Universal Company as to when they will resume operations, employing the members of the different companies who are now, although still under contract, not working. Jack Mulhall has been signed to appear with Juanita Hansen in a serial, but no date is set for its commencing.

Warren Kerrigan, Paralta star, is



STAR AND AUTHOR
Doris Kenyon and Mrs. Rinehart

building a palatial residence for himself and his mother, and has chosen for his site one of the most traveled boulevards leading to Universal City, where for so long he was a featured player.

Kathleen Clifford, the Balboa star, has written a scenario, in which, under the direction of Howard Mitchell, she is now playing.

The Hilda Nova Company, under the direction of Paul Hurst and David Smith, has been at San Pedro, where for the past week it has been filming scenes for the third episode of "The Woman and the Web" serial. Some very thrilling scenes were made of Miss Nova and Frank Glendon, who plays opposite her, escaping in a gasoline launch from a pursuing boat.

Preparations are well under way for the production of "The Man from Brodney's," to be the next Earle Williams feature for Vitagraph. Location men are in Montecito, locating certain exterior settings, while at Catalina Islands, where the company will spend two weeks, a village is being built.

Another Vitagraph Company

It is probable that within the near future another company will be added to the West Coast studios of the Vitagraph Company.

Jay Belasco, who before entering the U. S. Army was leading man with Christie Comedies, is in Los Angeles, having received, on account of valvular heart trouble, an honorable discharge from service. It is hoped after a rest of six or eight weeks he will be able to resume his place in Christie Comedies, which Al Christie has already telegraphed him will be awaiting his recovery.

With "Smiling" Billy Mason able to work again after his accident while in a scene for "Betty's Adventure," this film has been completed, with Betty Compson as Betty. An unnamed story written by Al Christie is now under his direction in which Dorothy Dane, Betty Compson and Billy Mason play the leading parts.

Charles Christie, who has recently returned from visiting the largest cities and exchanges of America, was at the Exhibitors' luncheon in Los Angeles, Feb. 20. Mr. Christie spoke on conditions of marketing and exhibiting pictures today. His address not only provided interesting data as to actual figures and statistics, but revealed the motive that over a year ago prompted him to market Christie Comedies through the independent exchanges.



FATTY ARBUCKLE AS A "BARKEEP"
In the Amusing Paramount Arbuckle Comedy "Out West"

“BLUE BIRD” PUBLICITY TO COVER THE ENTIRE COUNTRY

Walter E. Greene, of Famous Players-Lasky Corporation, Outlines Extensive Exploitation Plans for Coming Production

What will probably prove to be one of the most pretentious, as well as distinctive exploitation campaigns ever accorded a production of its kind, has been arranged for Maeterlinck's "The Blue Bird," produced for the screen by the Famous Players-Lasky Corporation under the direction of Maurice Tourneur, and to be released as an Arclight Easter Special, it was announced last week by Walter E. Greene, managing director in charge of the distribution Department.

The campaign will be of national scope, reaching the motion picture public of every city and hamlet in the country. This decision was arrived at recently among the executives of Famous Players-Lasky, following a private screening of the picture, at which it was unanimously declared a most striking example of the latest development of the motion picture art.

In outlining the plan of action effecting the exploitation of this production, Mr. Greene said: "The fame of Maeterlinck's masterpiece is international. Our campaign, therefore, will directly tie up with the popularity of this subject and treat in a dignified manner, with the thoughts so effectively portrayed in the famous Belgian poet's dramatic success, which in its transference to the screen offers, perhaps, the first genuine visualization of Maeterlinck's story.

"One of the distinctive features of our campaign will be what is conceded by experts a most effective arrangement for reaching the public in a direct appeal, giving the exhibitor exceptional advance publicity. This drive will be conducted with the co-operation of the Hearst newspapers throughout the country. Through this channel a unique exploitation campaign has been perfected in behalf of the exhibitors

showing 'The Blue Bird,' and which insures direct returns for these managers.

"Another feature of the campaign is evidenced in the distribution among exchanges, theaters and public of a booklet of twelve pages plus an art cover of unusual attractiveness. This booklet will offer a standard entirely in keeping with that of the subject with which it deals, and will be part of a direct-by-mail advertising drive.

"Arrangements for advance publicity in newspapers all over the country presenting large feature displays, are now under way, and figures now compiled indicate that, in this particular field alone, the results will afford an exploitation service to exhibitors that has never before been duplicated.

"An agreement with Dodd, Mead & Company has also been planned whereby this company will publish a special motion picture edition of the book, 'The Blue Bird.' Stills from the Arclight picture will be used as illustrations and a general promotion plan of the novel throughout the entire country, in conjunction with the showing of the film, is now under way. Theaters and book dealers will be able to tie up their products to mutual advantage, as was so effectively brought about in the cases of 'The Poor Little Rich Girl,' 'Rebecca of Sunnybrook Farm,' and other Arclight pictures. This plan will also prove a powerful stimulant toward making the photoplay a record-breaker for exhibitors.

"Waterson, Berlin and Snyder Company, the music publishers, have also seen the advisability of co-operating with us on a plan of tying up their song, 'The Blue Bird,' with our photoplay. This promotion idea is also under way, and will prove another good booster for managers showing the film."

SILLS IS LEADING MAN

It has been found necessary to make a change in the cast of "The Reason Why," which Clara Kimball Young and her own company are preparing to film for Select Pictures, and Milton B. Sills, not Conway Tearle, as previously announced, will be Miss Young's leading man.

Mr. Sills is an actor of established reputation, both on the legitimate stage and on the screen. He appeared in "The Seven Sins" in support of Shirley Mason, also with Mrs. Vernon Castle in "Patria," and as star in "The Honor System," the big Fox presentation of prison evils, he gained a high place among screen celebrities.

PICTURE HIGHLY PRAISED

With "Daughter of Destiny," the first of the eight Petrova starring vehicles released but a short time, enthusiastic reports from exhibitors have confirmed the judgment of the executives who formed, with the star herself, the Petrova Picture Company during the early part of last year. Issued through the various branch exchanges of the First National Exhibitors' Circuit, Madame Petrova's first picture under the auspices of her own organization has met with an enthusiastic praise from those exhibitors who have thus far presented it.

RUSSIAN EXPERT EMPLOYED

Vladimir G. Tilleman, an expert on Russian art and customs, has been working as special adviser on the filming of "The Bride's Revenge," Select's new production starring Alice Brady.

Mr. Tilleman was born and educated in Petrograd, and has an intimate knowledge of Russian affairs which he is utilizing to full advantage.



HORKHEIMER ACTRESS IN LIFE AND IN ART
Promising Young Player Christened Mona Lisa by H. M. Horkheimer

STRAND EMPLOYES NAMED IN BRONZE

Service to Country Is Recognized at Patriotic Ceremony

A patriotic ceremony took place in the lobby of the Strand Theater, New York, Feb. 18, when the management unveiled a tablet in bronze in honor of the employees of the theater who were among the first to answer the call of their country when the United States entered into the war.

The ceremony was opened with a patriotic rendition by the Strand Symphony Orchestra, after which Dr. J. Victor Wilson of the Strand staff made a short address and introduced Samuel Spedon, who was the chief speaker and who also unveiled the tablet while the orchestra played "The Star Spangled Banner."

Rev. Dr. Waring of Governor's Island was the next speaker. He was dressed in the uniform of a captain and stirred his hearers with an eloquent patriotic address. Rev. Dr. Blum, Rabbi in the Police Department, was the final speaker and closed the ceremony with a prayer.

Harold Edel, manager of the Strand Theater, received the following telegram:

"The Stage Women's War Relief wishes to express its appreciation of the patriotic ceremony of the Strand Theater in unveiling a tablet of honor to its men in the service. Through you we offer our services to every soldier or sailor in the theatrical or moving picture profession to supply his personal needs and to furnish relief to those members of his family who may suffer through his absence."

The following names appear on the tablet: Bruce Weyman, Harry Johnson, Francis Sutherland, William Lebush, Arthur Depew, Jr., William Dobbs, Jack Faeder, Roy Whitelaw, Walter Blumenthal, James McManus, William McFetridge, Arthur Burnett, Jack Fosket, Bernard Skahill, James Murray, Percy Elemen, James Clark, Robert Bustanoby, Vincent Cruise, and Robert Fosket.

RAPF RETURNS FROM WEST

Harry Rapf, who left town a week ago in the interests of the Producers' and Exhibitors' Direct Sales Plan, has returned from Chicago. He reports the successful showing of "The Passing of the Third Floor Back," and the enthusiastic reception of the new releasing method by exhibitors.



(c) Evans, L. A.



FLORENCE DESHON
With Vitagraph Productions

“BRIDE’S REVENGE” STARS ALICE BRADY

New Title Is Chosen for Select Production of Russian Story

It has been decided to call the new production which Alice Brady is making for Select Pictures at the West 56th Street studios "The Bride's Revenge," this title replacing "Ruthless Russia," the working title by which the production has hitherto been known.

While "The Bride's Revenge" as a title may have a somewhat melodramatic flavor, the producers feel that it is peculiarly suited to the new Brady picture, inasmuch as this story is a gripping tale of love and adventure in modern Russia just before that land was plunged into chaos by revolution and internal strife. The scenes are laid in Petrograd, and the spirit of unrest and mood of the moment is reflected in the by-play of incident and happening with which the picture abounds. "The Bride's Revenge" is in no sense of the word a war picture, a political picture, or a picture of the Revolution.

Miss Brady, who has always scored in Russian stories, and whose "Darkest Russia" was one of her most popular successes prior to her becoming a Select Pictures star, is ideally suited to the role of Vera Souroff, the daughter of a major in the Russian Guards, and a protege of a family of noble birth. Opposite her plays Frank Morgan, who was also her leading man in the recently completed Select feature, "The Knife." This is Mr. Morgan's first Russian part, but he has made, according to reports, a splendid characterization of the role of Count Nicho.

ALL WANT ARBUCKLE

There is no doubt that Santa Ana, Cal., wants Roscoe "Fatty" Arbuckle "in its midst." The thriving Southern California city would induce the Paramount comedian to locate there by erecting for him a studio to cost approximately \$100,000. The Chamber of Commerce is using its influence.

OPEN MARKET STATE RIGHTS



MORE FOREIGN DISTRIBUTORS CLOSE DEALS WITH GOLDWYN

Contracts Made with Agents in South Africa, Argentine Republic and Porto Rico

Following quickly upon the entry of Goldwyn Pictures into Australasia comes the further announcement from Goldwyn of distribution arrangements in South Africa, Argentine Republic, and Porto Rico. Negotiations have been closed for distribution in these lands through Arthur Ziehm, of Goldwyn's export department and signalize the further extension of activities in foreign territories.

Goldwyn Pictures are to be shown in all of Africa south of the equator in association with the African Film Trust, Limited. This organization controls the South African territory, owning up-to-date theaters and representing the leading cinema producing organizations of the world in that field.

Contracts for distribution in the Argentine Republic, Uruguay, and Paraguay have been signed with Saenz and Gonzalez, a comparatively new but strong organization in Argentina. This company has large financial resources at its disposal. In India, Burmah, and Ceylon, Oriental audiences will see the Goldwyn productions as a result of a

contract just signed for exclusive distribution in this territory by K. D. and Brothers, the largest film concern in India.

Agencia General Cinematografica, of San Juan, Porto Rico, has closed negotiations with Goldwyn for the distribution of productions in Porto Rico, Venezuela, and Santo Domingo.

In less than six months from the date of its first release in the theaters of North America, Goldwyn has girdled the globe, and finds its productions being shown in virtually all civilized lands.

Last week announcement was made that all Goldwyn productions would be released in Australia in association with J. C. Williamson Films, Ltd., the cinema branch of the Williamson theatrical enterprises. This negotiation was closed by Harold Bolster on his recent trip to the Antipodes for Goldwyn, as was another negotiation for the immediate release of the Goldwyn productions in New Zealand, Tasmania, and Tahiti, with New Zealand Picture Supplies, Ltd., the most powerful organization of that territory.

"RAFFLES" GOES BIG

Reports from All Territories Indicate Demand for Picture

The fact that "Raffles, the Amateur Cracksman," with John Barrymore playing the part of Raffles, was the featured attraction at the Strand Theater, New York last week, is a tribute to the high quality of the production and its unusual drawing power.

The Boston Photoplay Company purchased the New England rights to "Raffles," and the success that the picture had in that territory is in keeping with the reports from the other localities, where it has established records. In California, where it is owned by the All-Star Feature Distributors, of San Francisco, Cal., in the Southern States where it is owned by the Special Features Company, of Knoxville, Tenn., and in Michigan, where the exploitation is being handled by the Dawn Masterplay Company, of Detroit, it is doing a big business. Hiller and Wilk, Inc., also report that there is a big demand for the foreign rights.

QUESTION OF TREATMENT

"My Four Years in Germany," the film based on James W. Gerard's book, has excited considerable curiosity. The book is, of course, a vivid narrative of what happened to Ambassador Gerard during his memorable stay in Berlin, but the question is widely asked: How and in what manner has it been converted into a photoplay?

It is announced that the story as presented is neither a war drama nor a propaganda effort, unless it be, of course, that it predicts the ultimate victory of the Allies, but interest exists as to the exact way in which the subject is treated.

LYNCH ENTERPRISES CLOSE UNUSUAL DEAL

Pictures with Quartet of Popular Stars Go to Open Market Buyers in Many Territories

The S. A. Lynch Enterprises, Inc., have concluded an unusual transaction in the sale of the Hart, Fairbanks, Keenan and Talmadge reissues through Hiller & Wilk, Inc., to the following open market operators: Boston Photoplay Company, 195 Pleasant Street, Boston, Mass.; Masterpiece Film Attractions, 1225 Vine Street, Philadelphia, Pa.; Quality Film Company, 404 Ferry Street, Pittsburgh, Pa.; Central Film Company, Chicago, Ill.; DeLuxe Feature Film Company, 2014 Third Avenue, Seattle, Wash. The S. A. Lynch Enterprises, Inc., are retaining the reissues for their own offices located in Atlanta, New Orleans, Dallas, St. Louis, Kansas City and Omaha. The Hart pictures are: "The Disciple," "Between Men," "Hell's Hinges," "The Aryan," "The Primal Lure," "Captive God," "The Patriot," "The Dawnmaker," "The Apostle of Vengeance," "The Return of Draw Egan," "The Devil's Double," "Truthful Tulliver," "The Gun Fighter," "The Square Deal Man," "The Desert Man," and "Wolfe Lowry." The Douglas Fairbanks pictures are: "The Lamb," "Double Trouble," "His Picture in the Papers," "The Habit of Happiness," "The Good Bad Man," "Regie Mixes In," "Flirting With Fate," "The Half Breed," "Manhattan Madness," "American Aristocracy," "The Matrimaniac," and "The American."

The Keenan pictures are: "The Coward," "Stepping Stones," "The Phantom," "Honor Thy Name," "The

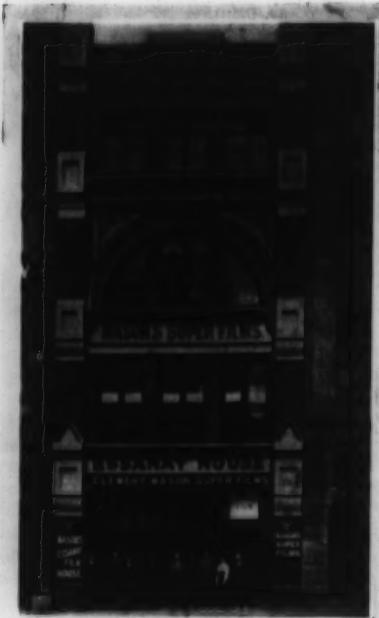
RAPF PICTURE IS FOURTH ON LIST

Producers and Exhibitors Affiliated Accept "The Accidental Honeymoon"

Harry Rapf, one of the eight independent producers who have determined to market their pictures direct from 'producer to exhibitor' announces that Captain Robert Warwick and Elaine Hammerstein in "The Accidental Honeymoon" will be distributed in accordance with the direct sales plan as prepared by the Producers and Exhibitors Affiliated. Robert Warwick is now a captain in the United States Army attached to General Pershing's staff in France.

"The Accidental Honeymoon" is a romantic comedy. It was written and directed by Leonce Perret and embodies many of the same characters that were seen in his "The Mad Lover."

"The Accidental Honeymoon" is the fourth feature to be added to the list of releases announced by the Producers and Exhibitors Affiliated. The others are: "The Struggle Everlasting," starring Florence Keed, also a Rapf production; Herbert Brenon's "The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson, and "The Window Opposite."



HOUSE OF ESSANAY
In Sydney, Australia

MODERN FILM CO. BUYS "MOTHER"

All But Seventeen Per Cent of Territory Has Been Sold for Feature

The consummation of an important State Rights transaction was announced last week by Messrs. Sawyer and Lubin of General Enterprises, Inc., whereby the Modern Feature Film Company of New York City acquires "Mother" for New York city and State. The arrangements through which the six-part George Loane Tucker feature production becomes part of the Modern program were handled by Herbert Lubin for General Enterprises, Inc., and Charles H. Striemer, general manager of the Modern Feature Film Company.

Immediately following the sale, Mr. Striemer reported that his exchange has also contracted for the new Oro series of six-part feature productions, the first two of which, "Loyalty" and "Humility," will soon be released to the exhibitors in this territory.

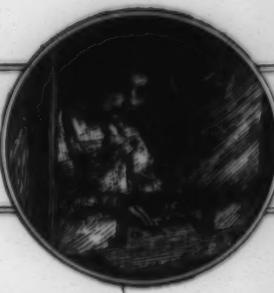
Messrs. Sawyer and Lubin stated that the disposition of their State Rights special, "Mother," to the Modern Feature Film Company leaves but 17 per cent of the territory for this picture unsold.

PRODUCING FINE PICTURE

Encouraging reports come from F. Eugene Farnsworth, who is managing the affairs of the Mastercraft Photoplay Corporation in California, regarding the initial offering of that organization. Mastercraft, as has already been announced, will produce from four to seven special features a year, and all will be adaptations from the works of Thomas Dixon, author of "The Birth of a Nation," and other equally famous writers. "The One Woman," which has been chosen for the first release of the Mastercraft company, is a story based on the threat of Socialism.

C. G. Kingsley has been appointed manager of its Cleveland exchange by General Film Company.

NEW ANGLES FOR THE EXHIBITOR



ILLEGAL COMBINATION CHARGED AGAINST MASTBAUM AND METRO

Some Amusement Company, of Philadelphia, Starts Action, Claiming Violation of Trust Law

Stanley Mastbaum, the Stanley Booking Company, of which he is the head; the Metro Pictures Corporation of New York and the Metro Pictures Exchange of Pennsylvania are accused of forming an illegal combination in violation of the Sherman anti-trust act in a bill in equity filed recently in the United States District Court by the Some Amusement Company, of Philadelphia, Pa. According to the allegations of the complaint, the defendants have formed a local picture trust and are using illegal methods and threats against independent exhibitors who refuse to enter into contracts with them.

The Philadelphia *Public Ledger* is authority for the statement that while the Some Company is the complainant in the case, it is charged 167 theaters in Philadelphia, Baltimore, Washington, Atlantic City and nearby cities, which are not under the control of the Stanley Company, are experiencing annoyances and embarrassments because they have not contracted with the Stanley Company for their pictures.

Metro Corporation Involved

It appears that the Metro Corporation of New York is the producing company, the Metro concern of Pennsylvania the distributing agency and the Stanley Company the booking firm.

The Some Company, which operates the Locust Theater, Fifty-second and Locust Streets, and other picture houses, explains that up to December it had a direct contract with the Metro companies to exhibit their feature films. In December this contract was canceled and a short time later, it is alleged, Mastbaum informed the Some Company that he had become owner of part of the stock of the Metro companies and that in the future the booking of the productions would be under the control of the Stanley Company.

It is further recited in the complaint that Mastbaum and the Stanley Booking Corporation had previously endeavored to force the officers and stockholders of the companies operated by the Some Company to join the booking combination on threat to put them out of business.

Wants Complete Control

The Stanley Company is also making a vigorous effort, it is charged, to obtain complete control of the booking privileges and to this end has gone so far as to slander the various officers of the complainant company, and has tampered with its employees, inducing them to accept employment with the booking company. So confident has the Stanley Company become, it is asserted, that it was publicly stated that within three months it will be impossible for motion-picture houses to get any attractions except through their agency and that the Some Company will be forced to close its theaters unless it agrees to their terms. The acquisition by Mastbaum of part of the stock of the Metro con-

cerns was solely for the purpose of gaining control of the productions and bookings, it is alleged.

The court is asked to compel Mastbaum and the Stanley Company to relinquish their stock holdings in the Metro corporations because such interests, and the way they are being used, violate the Sherman law. An injunction is also asked for to restrain the defendants from refusing to deal, sell to and lease to the complainant Metro productions, and also to restrain the further alleged illegal methods. No date has been set for a hearing in the case.

DOPE DEN SCENE IN CHINATOWN

Kirkwood Gets Real Thing for "Romance of the Under-world"

It is doubtful if there is anything down in Chinatown quite so fascinating in its Oriental luxury as the "Dope Den" scene filmed last week under the direction of James Kirkwood for "A Romance of the Underworld," which is to be the first release of the Frank A. Keeney Pictures Corporation. At "The Gate of the Hundred Sorrows" there is a strange atmosphere of unreality, but that, to speak paradoxically, is the realism of it, for there the real becomes the unreal and the unreal the real. If DeQuincey and Kipling had had the medium of the screen, instead of the pen, they could have given a richer flavor of mystery to the sort of food that whets the palate of curiosity.

Mr. Kirkwood also ushered his company into a cabaret palace, specially constructed for the purpose by the genius of stagecraft, and there whirled them through as dizzy a dance of pleasure as could well be wished for by the most ardent seeker for a new sensation. He put them in a courtroom, where they listened to, or took part in, a tense drama of justice. He also showed them the Tombs and the Criminal Courts.

TABLET DEDICATED TO S. L. ROTHAPFEL

Famous Players-Lasky Corp. Recognizes Genius of Exhibitor

In the lobby of the Rivoli Theater, Feb. 16, there was unveiled a bronze tablet dedicated to S. L. Rothapfel, presented by the Famous Players-Lasky Corporation. The bas relief symbolizes the work done by Mr. Rothapfel in advancing the standards of motion picture exhibition. It was designed by Giuseppe Moretti and cast by James H. Matthews & Co. The inscription reads: "Dedicated to S. L. Rothapfel, the pioneer and leader in artistic presentation of motion pictures, on the occasion of his opening the Rivoli Theater, December, 1917. Presented by Famous Players Lasky Corporation—Adolph Zukor, Pres.; Jesse L. Lasky, Vice-Pres.; Cecil B. De Mille, Director-General."

The upper half of the tablet bears a portrait bust of Mr. Rothapfel. The lower half shows at the left the figure of History, leaning on the Earth as she inscribes her records. At the right is a sturdy figure symbolizing the Motion Picture, with his lens and his reel of film throwing a shaft of light that illuminates Earth for History. Floating above these figures is the Spirit of Music, thus completing the type of entertainment which Mr. Rothapfel has perfected.

William A. Johnston introduced Adolph Zukor, who delivered the presentation speech. Mr. Rothapfel made some pertinent remarks concerning what he planned to do in the future in his address of acceptance. After the ceremonies the guests at the dedication attended a luncheon at Churchill's.

BALTIMORE BOOKING

Evidence of the "punch" possessed by "A Daughter of Uncle Sam," the Jaxon serial distributed by General Film Company, is accumulating. Among the important bookings recorded during the last week was that of the Garden Theater at Baltimore, one of the largest theaters of that city, which has arranged to show each of the twelve episodes for one week.



CHARLES G. BRANHAM

Charles G. Branham, manager of the Strand Theater, Minneapolis, has jumped from the newspaper business into the moving picture field and into the management of one of the Northwest's most popular photoplay theaters within the short space of two years, and incidentally the management of this popular Seventh Street house makes Mr. Branham one of the most prominent film men in the Northwest. He left the St. Paul *Dispatch* two years ago to start the *Northwest Weekly*, a twice-a-week news reel. His first moving picture venture started out so successfully that he took William A. Loehren into his business as a partner to supply the demand for film. Later Mr. Branham sold his interests to Mr. Loehren and became editor of *Amusements* magazine, a trade paper of the Northwest. From *Amusements* Mr. Branham shifted to the Strand as publicity manager and then worked himself into the management of the theater when James A. Keough resigned. In the six months Mr. Branham has managed the Strand, he has brought the theater up to a standard of popularity few of the photoplay houses can equal. The Strand is operated on an open booking plan.

EXHIBITION POINTERS

Paramount Issues Valuable "Son of Democracy" Press Book

Among the many features in the valuable advertising campaign originated for the benefit of the exhibitors who have booked the series of ten two-reel productions named under the general title of "The Son of Democracy," which features Benjamin Chapin in the story of the life of Abraham Lincoln; Paramount, the releasing agent for the series, has included a press book and exhibitors' aid that is so wide in scope and contains so many suggestions that have heretofore proved their worth that the theater manager's work is minimized and the exploitation in his own community is bound to bear fruitful results. Every form of exploitation, sample lithographs and ads, cuts and mats, press notices, special stories, general newspaper publicity, sample letters and many other aids, more numerous and embracing a more thorough campaign than is usual, make this brochure a real exhibitors' aid.



CHAPIN ANNOUNCEMENT OF "THE SON OF DEMOCRACY"
Poster Display of New Paramount Historical Series

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"One More American," Paramount; **"Vengeance—and the Woman"** and **"Cavanaugh of the Forest Rangers,"** Vitagraph; **"The House of Hate,"** Pathe; **"Spurs of Sybil,"** World

"ONE MORE AMERICAN"

Five-Part Drama Written by William C. DeMille. Featuring George Beban. Produced by Lasky under the Direction of Mr. DeMille and Released by Paramount.

The Players—George Beban, Camille An-
drews, May Giracci, Helen Eddy, Raymond
Hutton, Jack Holt, H. B. Carpenter, Hector
Dixon, May Palmer, Ernest Joy and Signor
Buzzi.

POINTS OF INTEREST

Another of George Beban's masterful char-
acterizations. In every way the production
is of high merit.

It cannot be made too emphatic that George Beban is in a class by himself. His achievement in excelling all others on the screen in the delineation of Italian character roles did not come about suddenly, either, in one or two productions. The statement that there is none better in this special line of work is based upon the firm foundation of viewing him in many productions, extending over a number of years. Mr. Beban's work in "One More American" strengthens his reputation, if such a thing is possible. His true genius is better appreciated because of the fact that we have seen the interpretation of similar characters in stories of the same type, not exactly alike, but it is understood, as this story is absolutely original in every way, and by comparison they fall rather flat, even though they are excellent.

The story of "One More American," a title that in these times might mislead some into thinking that the production had a war theme, which it has not, fits Mr. Beban's singular talents perfectly. The troubles of Luigi Riccardo, the proprietor of a little marionette theater in the heart of New York's Little Italy, who expects his wife and child to arrive from the old country, immediately win the onlooker over to his side. His preparations and great joy in their coming, his disappointment when they are held up at Ellis Island owing to the scheming of Boss Regan, whose enmity Luigi has caused by his influence in the Italian quarter against the crooked politician, and his discovery that he owes this unhappiness to Regan, all this and much more is brought out in the picture.

Special mention should be made of the scheme in which Luigi's wife and child are snatched away from him by Federal officials. He is allowed one minute of happiness; then by way of contrast there is sadness and rage when he is told that his family must be deported.

William C. DeMille, the director, has injected distinct atmosphere into the production and he has caused the action to move swiftly and evenly. Mr. DeMille also wrote the story. In both these departments he displays much originality. An especially capable cast supports the star, among others Helen Eddy, who should come in for special mention.

"One More American" will prove a certain money maker in any theater. In the advertising Mr. Beban's name cannot be too large.

F. T.

"VENGEANCE—AND THE WOMAN"

Serial Featuring William Duncan and Carol Holloway. Produced by Vitagraph Under the Direction of William Duncan.

Episode 10—"The Cavern of Terror." The Players—Carol Holloway, William Duncan, George Holt, Tex Allen, Fred Burns, S. E. Jennings, and Pat Rooney.

POINTS OF INTEREST

The continued interest in the serial. The blasting of the mountain. The rescue of Blake and Bess. The excellence of the acting and direction.

Though countless feats of great daring have been shown in previous episodes of this stirring serial, still each new chapter finds much to hold the intense interest of the spectator. Perhaps it is because a story of real merit is the foundation for the activities of its characters, or perhaps it is because of the expert direction of William Duncan—but at any rate, there are no dull moments in "Vengeance—and the Woman."

In the tenth episode, "The Cavern of Terror," we find Blake and his wife, Bess, captives in a cavern where they had sought to evade Black Jack and his gang. But as Bess was growing faint from want of food, Blake decides to run the gauntlet of the outlaws' fire and he and Bess come out into the open again. They are pursued by Black Jack and finding the entrance to a tunnel hide there. They are followed by the outlaws, but manage to make the other end first. There they are seen by some engineers who come to their rescue and a fight takes place between Black Jack and the workmen. One of the engineers is killed and in revenge the mountain side upon which the outlaws are standing is blasted and in a cloud of earth and rocks their forms are buried. But unfortunately, Blake and Bess are caught in the

upheaval, too, and their fate is left in doubt until the next episode.

The acting of the principal players is, as usual, excellent. William Duncan as Blake, presents a daring figure, while Carol Holloway is both pretty and fearless. And in support of these stars, George Holt, Tex Allen, Fred Burns, S. E. Jennings and Pat Rooney contribute fine performances.

H. D. R.

"CAVANAUGH OF THE FOREST RANGERS"

Five-Part Drama by Hamlin Garland. Fea-
turing Nell Shipman and Alfred Whit-
man. Produced by Vitagraph Under the
Direction of William Welbert.

The Players—Alfred Whitman, Nell Ship-
man, Otto Lederer, Laura Winston, E. Brad-
ford, Rex Downs, Joe Rickson, Hall Wilson
and Mrs. Hattie Bushkirk.

POINTS OF INTEREST

A story of the great outdoors. The magni-
fication of the scenery. The splendidly
natural acting of the featured players.

In "Cavanaugh of the Forest Rangers" we turn back the pages of history and see Northern California as it was before civiliza-
tion reached that part of the country. We see the magnificent timber lands ruled by men who taught that might spelled right and we see Ross Cavanaugh, a ranger for the U. S. A., show these men where they were wrong. He showed them with methods that they understood best—gunfire—strong nerves—and undaunted cour-
age. So here, in the great Northwest the

order. Smaller parts were well played by Hall Wilson and Hattie Bushkirk.

The story, with its setting in the wonder-
ful pines of Mt. Wilson, California, and its
splendid acting, should make "Cavanaugh
of the Forest Rangers" a popular feature
film.

H. D. R.

"THE HOUSE OF HATE"

Serial Featuring Pearl White and Antonio Moreno. Produced by Pathe Under the Direction of George B. Seitz.

"The Tiger's Eye"—Episode 2.

The Players—Pearl White, Antonio Moreno, Paul Clerget, Peggy Shaynor and J. Webb Dillon.

POINTS OF INTEREST

The continued mystery and the suspended
interest. The excellent acting of the cast,
headed by two favorites.

Just in the nick of time Gresham comes to Pearl's aid and saves her from being crushed to death in the yard of the munitions factory, where she was placed by the masked confederate of the hooded terror. They return to the house, Waldroncliffe, and find the police investigating the murder of old man Waldon. While investigation is in progress, the masked kidnapper returns and as he is about to shoot Pearl from the window he is shot by Gresham. He lives long enough to tell that he was hired to kill the girl, but dies before he can divulge the name of his employer.

Later that night, Pearl and Gresham ar-
range a trap whereby they will be able to
photograph the murderer of Waldon as he

upon her wealthy aunt, is somewhat action-
less, or at least the dramatic incidents are
scattered too widely.

Almost at the outset of her bread-win-
ning career, Sybil gets herself into a jam.
It transpires that she is suspected of be-
ing a first-class crook. And as she at-
tempts to secure various positions, during
which time she meets with a certain Dr.
Ross Alger, who falls in love with her at
sight, circumstantial evidence increases the
suspicion of everyone including the doctor,
except the spectator, who sees the real
crooks operate. The doctor loves her so
much that he swears he will reform her.
At the end there comes an understanding,
in which he learns that his impressions
were false and there is promise of a mar-
riage in the near future. The rich aunt
decides that Sybil has earned her spurs in
winning such a fine chap as Dr. Alger.

A large part of the picture is concerned
with the dry task of looking for work. Miss
Brady does a great deal to make this in-
teresting. And when she does secure her
successive positions, which prove disasters
instead of advantages, she does not over-
look the opportunity offered for emotional
expression. In the incident where she is
held prisoner in the gambling house she is
especially good. She is given excellent acting
assistance by a capable company, in
which John Davidson stands out in the
part of a lounge lizard. Travers Vale, the
director, has arranged the settings with
taste and care in detail, resulting in excel-
lent atmosphere. The lighting effects are
good and the photography clear.

"The Spurs of Sybil" will provide a
certain amount of entertainment for audi-
ences in the average theaters. Miss Brady's
name, which should be given great prom-
inence in the advertising, will draw.

F. T.

"THE GREAT ADVENTURE"

Five-Part Drama Written by Henry Kitchell Webster. Featuring Bessie Love. Produced by Pathe and Released as a Pathe Play.

The Players—Bessie Love, Flora Finch, Donald Hall, Chester Barnett and Florence Short.

POINTS OF INTEREST

The delightful personality of Bessie Love,
which enhances her consummate acting
ability. The return of Flora Finch to the
screen, and her value to this picture.

There is something indescribably winsome
about Bessie Love, which, though it eludes
description, makes it an unalloyed delight
to watch her work. The combination of
charm and talent is irresistible. The story
of "The Great Adventure," which marks
her initial entry on the Pathe program,
gives her countless opportunities to display
both.

Miss Love plays the role of a young
country girl, who is a tremendous hit in the
amateur performances in her home town.
She becomes fired with the ambition to
come to New York and win stardom on
Broadway. In an amusing manner she se-
cures a position in the chorus of the pro-
duction and finally, though it rather
stretches the imagination of the spectator,
she gets her coveted chance to act the
leading role, taking the place of the star,
who walks out on the show. She makes
an instantaneous hit.

Parallel to the professional activities of
the girl, there runs a pleasing love story
in which a young chorus man figures. He
is understudy for the leading man, who also
gets a chance to display his ability. The
romance reaches a satisfactory climax
through the help of a friend of the girl,
who wishes to promote the match.

In staging the photoplay the director has
done much to overcome the improbabili-
ties of the story. He has arranged the
action at an even tempo and has arrested
it at intervals to allow Miss Love to oc-
cupy the center of the stage and further
charm her way into the hearts of the on-
lookers.

An interesting feature about "The Great
Adventure" is that it brings Flora Finch
back to the screen after a considerable in-
terlude. Her role as the girl's aunt who
uses the money she had saved up for her
funeral expenses to sustain the pair while
her niece was going the rounds of the
managers is prominent and every moment
she is on the screen is either of value to
the story or distinctly amusing in itself.
Donald Hall, Chester Barnett and Florence
Short do good work.

Any picture in which Bessie Love ap-
pears is bound to meet with approval. She
should be featured as large as possible in
the billing.

F. T.

"THE SPURS OF SYBIL"

Five-Part Drama Featuring Alice Brady. Produced by World Under the Direction of Travers Vale.

The Players—Alice Brady, John Bowers,
John Davidson, Isath Munro, Justine Cut-
ting, Eugenie Woodward, Herbert Barrington
and Richard Clark.

POINTS OF INTEREST

An excellent performance by Alice Brady.
The fine work of other actors. The stage
settings.

As the lady in question in "The Spurs
of Sybil," it falls upon Alice Brady to carry
the interest of the spectator through the
five reels of the film. It is not her fault
that the audience will become rather im-
patient at times while waiting in the long
lapses for something to happen, as she does
the best that the part allows. The real
fault lies in the fact that the adventure of
Sybil in trying to earn her spurs by sup-
porting herself, instead of being dependent

Director Howard M. Mitchell started
the opening scenes last week of the new
Kathleen Clifford feature, of which she
is the author. The script has an interest-
ing prologue. Joe Brotherton is the man
behind the camera.

ONE HUNDRED WAYS TO MAKE THE THEATER PAY

Get This Angle Before We Start

The motion picture exhibitor is being besieged these days with bales of literature telling him how to conduct his business successfully by spending more money than he is taking in. It is much more to the purpose to tell him how to continue with profit by using just the materials he has at hand.

This is the only true helpfulness. One may do a great many things with plenty of money; but if the average exhibitor had plenty of money he wouldn't be worrying over his bread-and-butter problem. To urge him to further expenditure is as poor consolation as telling an automobilist with an empty gasoline tank sixteen miles from nowhere to buy fuel.

The cost of living is high, and although the motion picture business in general is rather more prosperous than some other lines of endeavor, the exhibitor is compelled to meet it in common with his neighbors. However, that need not be called in as an excuse because every business should be run with intelligent economy irrespective of how much money there is behind it.

There is room for friendly advice from the right quarters, from persons who are sympathetically aware of the problems that confront a theatre manager in the course of his business; but it should be the kind that indicates how to get maximum efficiency from the tools already in use.

Don't Change Speed of Projection

An exhibitor of my acquaintance has been trying to get greater value out of his pictures by speeding up long scenes. He believes that the audience likes quick action from start to finish and takes that way of giving it. Only, when he came to me, he had not yet reduced it to a science; and he wondered if I would give him a few useful tips on making the best of a good idea.

To begin, I very much fear that the idea isn't as good as it might be. In changing the speed of any part of the film, the exhibitor is entering upon the work of the motion picture director in the studio. One may play the entire film at a faster rate successfully as long as the speed is kept uniform throughout, although the film has been designed to run at about 17 frames per 1,000 feet; but to try to make the speed of the action uniform is quite a different matter.

Achieving variety in the speed of the action is one of the best devices of the director. He plays varying scenes at varying rates; and the result is that the spectator is refreshed and stimulated by the change in tempo. All this has been considered carefully, not merely on the stage, but also in the cutting department of the studio. This work is undone when the exhibitor tampers with it.

The exhibitor does better to try to secure his emotional effects through intelligent music.

Put Good Men in Your Box-Office

There remain plenty of instances of rudeness to the public at theater box-offices. They do not obtain, however, in theaters where the managements are uniformly successful. There it is recognized fully that the box-office is the first direct meeting ground of manager and public and that the manager must do his utmost to make a good impression.

In certain New York theaters one may find over the box-office windows the names of the men who preside within. This follows the policy of a large tobacco retailing concern which made the discovery that a man whose identity is public property is disposed to think twice about his actions.

The public should be impressed with the idea that the man has been placed in the box-office to be of public service and that he will treat all comers well. So many persons approach the window of a theater in a way that is half apologetic for not understanding the machinery of the place, throwing themselves utterly upon the mercy of the well-informed treasurer that, nine times out of ten, the officer is not unwilling to enjoy the superior air.

It is eminently worth while for a manager to pay a good price for his box-office executive, for an efficient worker actually has been known to increase sales as much as 25 per cent. of the gross. As matters stand now the box-office man who masters his work finds that there is not enough salary in it.

Little Business-Getters of Many Kinds That Some Exhibitors Know and Others Do Not

BY ARTHUR EDWIN KROWS

It may be only a memory tickler, but there is something on this page and on every page in the series of twelve weeks, that will help you to better patronage. Read them all. If you have nothing more to learn you've stopped growing.

Some Inside Dope on "Club Nights"

In motion picture work one occasionally hears references to "club nights" as great business-getters.

A "club night" in the world of motion picture exhibition usually means a night when people gather to witness a play starring some favorite. For instance, a "William S. Hart Club" is a common form. By dint of careful circularization and polling of votes, the exhibitor learns of the favorite stars appearing in photoplays at his theater. From these votes he builds a mailing list, notifying each patron in advance when his favorite is to appear.

The danger is, of course, that too much emphasis may be placed on the star to the exclusion of the theater and the program; but it nevertheless has some value in developing clientele.

As good a way as any to gather the necessary information for a list of this kind is to present to each theatergoer a card upon which he is asked to check the name of the star he particularly admires, and to fill out with his name and address that he may be notified of pictures having that player.

Many persons who are not regular theatergoers but who would have come had they only known in time that their favorites would appear, may thus be enlisted to swell the receipts at the box-office. It is just another angle of the campaign for better business.

Proper Music for Your Theater

One thing to be remembered about music in theaters is that certain kinds of instruments are best adapted to particular auditoriums. That is to say, the loud instruments should be used only in large theaters. A complete orchestra includes as foundation departments, what are known as the divisions of wood-wind, string, brass and percussion. In the wood-wind are flutes, oboes, clarinets and the like; in the string are, of course, violins, 'cellos, harps and so forth; the brass has the horns and trumpets, and the percussion calls in the drums.

One must realize that the function of music in conjunction with photoplays is essentially interpretative. Broadly speaking, it never rises to the height of dominating the story on the screen. The music that seems best adapted to this purpose is softly played so that one scarcely is conscious of it, and yet one would miss it if it were to be taken away. Better to have no music at all than out of place.

The larger the theater the more room there is for heavier instruments. And as the theater grows bigger, the instruments already used are not supplemented by more of the same kind; there is, rather, gradual intermingling of brass and percussion to increase the volume. For the very small theater there is no better instrument than a piano well played.

THIS SERIES of one hundred flashes on better business is to be published by THE MIRROR in handy book form in the late spring. It is the most useful work yet written on practical theater management. Mr. Krows, who is also author of "Play Production in America," wrote most of it in more extended form while knocking about with some of the biggest concerns both in the legitimate field and in the picture game, so it's all first-hand information.

Turning Holidays Into Dollars

It has become a habit among managers of motion picture theaters to wait until just before a holiday to make preparation for special symbols to mark the occasion. Then there is a grand rush to do something, and usually little or nothing comes of it. There is not enough time devoted to getting ready. This does not refer so much to the pictures scheduled as to lobby and auditorium decoration.

Take for instance Memorial Day, or Decoration Day as some prefer to call it. It is an occasion when public feeling may be stirred profoundly by the right sort of appeal. It also is a time when sectional prejudices must be taken into consideration.

In all events, it is not too soon to begin thinking of something in that connection for the next couple of holidays to come. It would not be out of place, indeed, to begin thinking of the Fourth of July along about the middle of March. A man cannot think of the best symbols off-hand, and the more significant they are the better they will react to better business.

One of the great secrets of successful theater management is to take all things that have the slightest bearing upon public interest and convert them into sales, either now or later. In other words the manager cannot afford to lose a bet. But it takes time and energy to get ready.

To Tell When You Get Fair Prices

To determine what is a fair admittance charge the theater manager should total his full expenses, add his expected profit on his earning investment and then divide the total by the number of seats in his theater, provided, of course, that he plans to sell all seats at the same price. This will give him the lowest possible charge that he may make.

But there are bound to be off times created by weather, economic or other unforeseen conditions, when patronage will be reduced, no matter how excellent the program; and to meet these the manager must estimate his average revenue per performance over a long period.

He knows that he cannot charge below a certain figure, and he should not, in fairness to a public that will appreciate his consideration, charge them above that which admits this reasonable profit.

The theatergoing public is a body that pools the funds of its members in order to pay for an entertainment that they could not separately afford. The more members there are in the body—in other words, the larger the seating capacity of the given theater—the less each individual will have to contribute. Thus, the enlargement of the seating capacity may make the same entertainment cheaper in price than before, or else provide a more expensive bill for the same money.

You Have No Right to Cut Films

The high frequency with which new plays are produced in the motion picture world seems to give some persons the impression that photoplays are unworthy of much respect. This occurs even in the business, among men who are well aware of the patient industry and artistic competency required to turn plays out. At times they actually tamper with the continuity of a production by rearranging the scenes or by removing whole sections of film.

This unthinking practice rarely occurs with the better pictures; but even that little is far too much. Having been started in the early days of the industry, it remains a bad habit to be discouraged and broken.

Productions that reach the exhibitor bearing a quality mark are finished. They have been passed as ready for public showing in every particular by the director, by the director-general, the several members of his staff and by the distributors. This completeness sometimes is upset through the unfortunate condition that permits a board of censors the arbitrary use of scissors; but one should not be compelled to look for the same ignorant disregard of trained and careful opinion, among theater managers.

Of course, the exhibitor is presumed to be the best judge of public taste in his own locality; but better plays are designed for universal appeal that covers Rome, N. Y., as well as Rome, Italy.

ARROW FEATURES SYNDICAE

HELEN

C L E O

Opening Shortly at the GRAND OPEA
4 Road Companies to Follow on C
OF CANADA over the SA

PHOTOPLAY REVIEWS

THE SON OF DEMOCRACY

Series of Ten Two-Reel Dramas Featuring Benjamin Chapin. Released by Paramount.

POINTS OF INTEREST

The scenes showing Abraham Lincoln's youthful career in Indiana. The interior and exterior views of the White House. The fine impersonation of Abraham Lincoln given by Benjamin Chapin.

In the third and the fourth of the Benjamin Chapin series of Lincoln impersonations scenes showing the childhood of "little Abe" were enacted. We were shown the early principles that later governed the chief Executive during the trying Civil War days. Lincoln's inherent love of freedom and justice for all was clearly exhibited when he as a young lad formed a jury to try a little colored gentleman with a penchant for stealing watermelons and chickens. So graphically did the young Lincoln plead his client's case that there was not a dry eye among the jury of ten-year-olds. For Lincoln told them how poor and hungry were the parents of the darkey, so they, stirred to their depths, freed the little thief. That was Lincoln's first victory as a lawyer.

These reminiscences formed the chief part of the third and fourth series. But in addition there were scenes showing Lincoln at the White House, and the finely kept grounds and stately executive mansion formed a background of great beauty and educational interest. Here we were shown Lincoln amid his cares of state, constantly gaining inspiration and comfort from the homely truths learned at his mother's knee. His greatest friends and advisers, the books of his childhood, were there, too, forming a part of his working library.

Mr Chapin's impersonation is a remarkably good one, and in directing the series he deserves the highest of praise for his splendid work.

"The Son of Democracy" should prove a very popular series in picture houses both from an educational and patriotic standpoint.

H. D. R.

THE ROUGH LOVER

Five-Part Comedy Feat. Franklyn Farnum. Produced by Bluebird Under the Direction of Joseph De Grasse.

The Players.—Franklyn Farnum, Juanita Hansen, Catherine Henry, Fred Montague and Martha Mattox.

POINTS OF INTEREST

The attractive appearance of Juanita Hansen. The picturesque exteriors and the appropriate stage settings.

"The Rough Lover" proves to be another imitation of the type of comedy peculiar to Douglas Fairbanks and made thoroughly entertaining by his singular ability and personality. Imitations are all right in their way, but they must at least somewhat approach in quality the model in view. "The Rough Lover" does not do this.

The story concerns the escape of a mollycoddle from a determined female, whose French husband goes about wanting to "keel" people, thereby showing he is French. Also, he shrugs his way through the five reels. The hero was in swimming with his sweetheart when the pursuer appeared the last time, and to escape her he swims to a nearby island. On this island is a prizefighter training for a coming match. He happens with a little too much motion picture license, to look exactly like our hero. From then on complications arise that are forced to an extreme until they are straightened out when the Frenchman confronts both the men who are counterparts of each other in a duel. He does not know which one to "keel" and is finally scared off by the prizefighter. Our bookworm hero thereupon screws up courage enough to kiss his sweetheart and there is a clinch fade-out.

Juanita Hansen appears to her usual good advantage and while she is on the screen the picture takes on a very pleasing aspect. Catherine Henry gives an excellent performance as the determined huntress of the hero. Franklyn Farnum plays the dual role of the student and the pugilist. The director has handled the material he had in hand as well as could be expected and he has given the production a picturesque touch by selecting beautiful locations.

SERIAL TO TEST

VALUE OF PRESS

"The Eagle's Eye" Will Ad-judge Value of Newspaper Advertising

A definite determination of the value of a national advertising campaign in daily newspapers for a motion picture production will be possible when the final results are available on the nation-wide drive starting last week in behalf of "The Eagle's Eye," the twenty-episode serial revelation, by William J. Flynn, recently retired Chief of the United States Secret Service, of the Imperial German Government's spies and plots in America.

In point of numbers, the newspapers employed in this campaign is said to be the greatest that has ever been used by the producer to exploit a motion picture. Newspapers are being used exclusively for advertising to theater patrons. Other campaigns have usually been carried out in both national magazines and daily newspapers. As a consequence, attempts to arrive at a fair conclusion of the worth of the space employed in the newspapers have been hampered by the claims of the magazines.

The campaign is exciting the same interest in the motion picture field that it has already received among advertising men. It is a clean cut test upon which a reliable computation of the value of newspaper space to the motion picture industry can be based, because it will not be supplemented by any space in national magazines aside from the trade journals.

The first episode of "The Eagle's Eye" was released the week of Feb. 25-March 4. The remaining nineteen episodes of the serial expose of the plotting and intrigue of the Imperial German Government in America will be released at weekly intervals.

COMEDY DATE CHANGED

The release date of the Paramount-Mack Sennett comedy, "It Pays to Exercise," has been changed from Feb. 24 to March 10. This subject presents an all-star cast of comedians, including Chester Conklin, Alice Malson, Harry Boorer, Eva Thatcher, and "Slim" Summerville.

The story is that of a salesman of sporting goods who is so thorough that he insists on demonstrating the apparatus he sells, with disastrous results. Chester Conklin plays the leading role of the salesman, and Summerville is the prospective victim who turns the tables on him.

To the Canadian
Theatre Managers

After carefully viewing all the current State Right Offerings, I closed with the Cleopatra Film Company, Long Acre Building, N. Y.

"Helen Gardner in 'CLEOPATRA' impresses me as being a tremendously PLEASING picture—it's wholesome—big in conception, with ensembles that are amazing.

We have the facilities to exploit the biggest pictures in the biggest way, BUT they must be real Features like Helen Gardner in "CLEOPATRA."

CHAS. H.
HAYSTEAD
General Manager

ANNOUNCE THE
PURCHASE OF

CANADIAN RIGHTS

GARDNER

PATERA

PEA HOUSE, TORONTO, CANADA, with
n Complete Tour of the DOMINION
SALL and WALKER CircuitsAlso Booking
The Features"EYES
OF
THE
WORLD"
AND
"RAMONA"WE ARE IN THE
MARKET FOR
FEATURES THAT
APPEAL TO A
DISCRIMINATING
PUBLICARROW
FEATURES
SYNDICATE100 King St. W.
TORONTO, CANADA

DEFENSE FILM IS NEARLY READY

Vitagraph's "New York, or Danger Within," Approaches Completion—Strong Cast Is Used

Albert E. Smith, president of the Vitagraph Company, announces that "New York, or Danger Within," the patriotic feature which the company is making in cooperation with the New York State Defense Council, will be completed within a week. For more than seven weeks Corinne Griffith and Webster Campbell, with Marc MacDermott and a strong cast of Vitagraphers, have been busily engaged under the direction of John Robertson on the scenes for this picture.

President Smith declares that "New York, or Danger Within," will take its place as one of the real strong factors in awakening the public to a sense of the dangers that menace the United States from

enemies within the country's borders. Great care has been taken in reproducing scenes of thwarted outrages, as reported in the official records of New York State, and these, Mr. Smith thinks, will have the effect of putting every person who sees the picture on guard against the activities of alien enemies and plotters.

In writing the story for the picture, Robert W. Chambers had in mind at all times the patriotic element, and Mr. Smith states that the picture will be a splendid exhibition of the protective measures taken by New York's authorities, working in conjunction with the Secret Service, to guard the public utilities, bridges, buildings, docks, etc., against attack by alien agents.

SPECIAL PRODUCTIONS IN DEMAND

Lynn S. Card, of U. S. Exhibitors' Corp., Declares Big Features Show Increasing Popularity

Circuit bookings obtained for subjects distributed by the U. S. Exhibitors' Booking Corporation indicate the increasing popularity of the special productions west of the Mississippi, according to Lynn S. Card, general manager of the Exhibitors' concern.

All of the large theater circuits in the Chicago district have been booked for the entire output of the U. S. to date, embracing the Thomas Ince spectacle, "The Zeppelein's Last Raid," "Those Who Pay," and the Sidney Olcott drama, "The Belgian." Among those which will show the aforementioned productions are the Jones, Lincoln and Schaeffer circuit, Ascher Brothers, and Lubin and Trinz.

"Daily it is becoming more evident," declared Mr. Card, "that one of the most important developments in the moving picture industry this year will be the increasing popularity of the special production. Reports recently submitted to me by our representatives in all parts of the country indicate plainly that exhibitors are beginning to appreciate the value of a production above the accepted program standard that will enable them to inject new life into box offices that have been dying of the dry rot of program material.

"The special production is the picture of the future. The novelty of the five-reeler has long since vanished. In the case of

the large theaters like the Rialto, Rivoli and Strand in New York, the exhibitor is able to augment his program with vocal and instrumental music, and one five-reeler may be sufficient. But many of the smaller exhibitors who depend entirely upon pictures to fill their houses will tell you that now he shows two five-reelers where previously he had shown one."

WAR FILM BOOKED

Pathé's "German Curse in Russia" to Be Shown on Pacific Coast

E. O. Childs, manager of Pathé's San Francisco branch, has contracted with Sheehan and Lurie, managers Rialto Theater, San Francisco, not only to run "The German Curse in Russia" at that theater for one week, but for them also to take over this picture for every theater in Mr. Childs's territory. Donald C. Thompson's war picture, which is of special interest owing to present news of German activities in Russia.

In other words, Sheehan and Lurie paid Mr. Childs the price he wanted for each town, and they in turn will book each town and place; Private W. E. Collings, of the Canadian forces, known as the one-armed hero of Festubert and Ypres battles, to lecture along with the picture.

TO RELEASE SERIES

New List of Features Will Star Bessie Barriscale

W. H. Productions Company announces that it is about to release a series of super-feature productions with Bessie Barriscale. It is expected that this series will be as popular as the Hart series that are being released now.

The picture will be disposed of on a state right basis, and the advertising campaign will be complete, covering each production, including two styles of one, three and six sheets and a twenty-four sheet stand, a lobby display composed of 8x10 photos and 11x14's, and in addition to this a sixteen-page campaign book.

MORE JAXON COMEDIES

The sixth series of Jaxon Comedies now drawing to a close has established a new attraction record for these General Film subjects. In view of the constantly increasing demand for comedy subjects of this character, arrangements have been made for the release of a new series soon.



Lumière, N. Y.
JAMES MORRISON
In "Over the Top" (Vitagraph)

GEORGE K. SPOOR presents

TAYLOR HOLMES

WITH ALL STAR CAST

in

"Ruggles of Red Gap"

By Harry Leon Wilson



Distributed by George Kleine System throughout the United States



This picture carries the greatest national billboard advertising ever given an individual star.

Arrange your booking dates NOW.

EDITION

THE KINEMATOGRAPH AND LANTERN WEEKLY

The Original and Leading Journal of the Trade

240 pages Specimen Free 13,000 copies weekly
Tottenham Street, Tottenham Court Road, London, W.

William S. Hart

ARTCRAFT

TOM TERRISS

Directing ALICE JOYCE

A WOMAN BETWEEN FRIENDS, by Robert W. Chambers
THE SONG OF THE SOUL, by Shannon Fife
M.P.D.A. THE BUSINESS OF LIFE, by Robert W. Chambers

CORINNE GRIFFITH

Photo by Lumière, N. Y.



BEESIE LEARN

INGENUE LEADS

PRODUCTIONS OR PICTURES Address care DRAMATIC MIRROR

HENRY KING

DIRECTOR

MUTUAL PRODUCTIONS—Releases: "Souls in Pawn" "Bride's Silence" "Game of Wits"
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NILES WELCH HOWARD GAYE

WITH

GOLDWYN

ADELE LANE

Address care DRAMATIC MIRROR

DIRECTOR

"SUPER-STRATEGY"

MENA FILM CO.

Edward Jose

"SONG OF THE SOUL" STARS ALICE JOYCE

Vitagraph Blue Ribbon Feature for Early March Presents
Dramatic Story by Shannon Fife

"The Song of the Soul," with Alice Joyce as the star, is announced by Vitagraph as the Blue Ribbon feature scheduled for release the week of March 4. The story, which is described as one of exceptional power, was written by Shannon Fife and was produced under the direction of Tom Terriss. With Miss Joyce appear a number of notable players, among them Walter McGrail, Barney Randall, Percy Standing, Bernard Siegel, Edith Reeves, and young Stephen Carr, the well known boy actor.

Miss Joyce in this offering is declared to be even stronger than she was in her last play, "The Woman Between Friends." In this she plays the role of a young mother, who had been tricked into a bigamous marriage by an unscrupulous gambler and she suffers while the man, who

had taken to flight, prospers in his iniquity. The role of the young mother is said to afford Miss Joyce excellent opportunities and she brings to the screen a vision of mother love that is inspiring.

The famous bronze doors which guarded the entrance to the world-renowned gambling palace of the late Richard Canfield figure conspicuously in "The Song of the Soul." Several exterior scenes of the gambling house show the massive panels.

Alice Joyce "fans," it is declared, will find her an entirely different girl than they have known heretofore, the role of Ann Fenton giving her a dramatic range surpassing any that has yet been accorded her. "The Song of the Soul," Vitagraph says, is exceptional in its suspense, and the play has been given extraordinarily fine settings.

TWO LEADING STARS ON PROGRAM

Pathé Announces Bessie Love and Pearl White for Week of March 10th—Other Attractions

Special interest attaches to Pathé's program for the week of March 10th, since it marks the first appearance of Bessie Love in Pathé Plays and the release of the first episode of the big Pearl White serial, "The House of Hate."

Miss Love stars in "The Great Adventure," by Henry Kitchell Webster, with the scenario by Agnes C. Johnston. The production was made with a big cast including Donald Hall, Chester Barnett, Florence Short, Flora Finch and John W. Dunn.

Pearl White stars in the first episode in "The House of Hate" with Antonio Moreno, the episode title being "The Hooded Terror." There seems to be no doubt that "The House of Hate" is the best Pathé serial yet and advance bookings are heavy. The punch in Episode One comes when the head of the House of Waldon is mysteri-

ously murdered by an awe-inspiring black cowled stranger, who has sworn an oath of hate against him and his only heir, a young and beautiful girl, who through his death becomes owner of America's largest munitions factory—the Waldon War Works.

Ruth Roland appears in the eighth of "The Price of Folly" dramas entitled "Shifting Sands," with Frank Mayo. "Does divorce solve marital troubles?" is the question asked in this picture.

Harold Lloyd stars in a one-reel Robin comedy entitled "Look Pleasant." "Our National Parks"—Mesa Verde Park, and Rainier Park are shown in a striking split reel scene. An International Cartoon and Educational split reel and Hearst-Pathé News No. 22 and No. 23 complete this program.

BILLIE BURKE RETURNS FROM SOUTH

"Let's Get a Divorce" Is Being Completed—Pauline Frederick Nearly Through with "The Resurrection"

Billie Burke returned to New York last week, after having spent two weeks in Florida taking exterior scenes in "Let's Get a Divorce," her latest picture for Paramount release. Locations were photographed in and about Miami and St. Augustine, and some exceptionally beautiful backgrounds were obtained. In the story Miss Burke is reared in a convent, and these scenes were filmed in the big convent at St. Augustine.

While the company was in the South the interior settings were being constructed at the Fifty-sixth Street studio, and upon Miss Burke's return she was able to continue the work without loss of time.

"Let's Get a Divorce" was written by John Emerson and Anita Loos, and is being directed by Charles Giblyn, assisted by Joseph Boyle. It is a satire on the ease of sundering the marital knot, and is considered a splendid vehicle for Miss Burke in that it has a clear cut plot, with a logical story, and provides a series of amusing situations adapted to Miss Burke's vivacious style of acting.

At Fort Lee, N. J., Marguerite Clark has completed the production of "Prunella," which has been made on a lavish scale by Director Maurice Tourneur. This is the picture in which the famous director has introduced striking novelties in the way of stage settings and lighting effects to harmonize with the atmosphere of the subject, which presents fanciful characters.

LEVINSON WITH SELECT

Seasoned Man Takes Charge of Pittsburgh Territory

Leo F. Levinson has been chosen by Select Pictures Corporation to become manager of the company's exchange in Pittsburgh, succeeding Harvey B. Day, who has resigned that post in order to go into business for himself. Mr. Levinson entered upon his duties as branch manager Feb. 19.

In the Pittsburgh territory there is not a more experienced man than Leo Levinson, who has for some years been one of the most prominent exchange managers in Pittsburgh. In order to accept the position offered him by Select Pictures, Mr. Levinson resigned from the post of branch manager of Pathé Exchange, Inc., in Pittsburgh. Sydney E. Abel, executive office representative for Select Pictures, spent a week in Pittsburgh prior to the transfer of the Select branch from the management of Mr. Day to that of Mr. Levinson, and will remain another week in order to be of assistance in getting the new regime under the way.

Theodore Roberts, Tully Marshall and many other well-known players will be seen with Mary Pickford in "M'lis," her new Artcraft picture from the story by Bret Hart. The scenario is by Frances Marion and Marshall Neilan is director, assisted by Al Green. Walter Stradling is doing the photographic work on the film.

After a few days of rest Miss Clark will begin a new picture, under the direction of J. Searle Dawley, at the Fifty-sixth Street studio.

Pauline Frederick is taking the last scenes of "The Resurrection" this week at Fifty-sixth Street. This starring vehicle for Miss Frederick was adapted to the screen by Charles E. Whittaker from the book by Count Leo Tolstoi. The story is sensational, dealing with the oppression of the masses in Russia, and gives Miss Frederick an exceedingly emotional role as Katusha, a beautiful girl who is betrayed by a nobleman and becomes an outcast. Her soul is reborn through the good influence of a fellow exile to Siberia. Edward José directed this production, assisted by Edward Pennell. In the supporting cast are Robert Elliott, John Sainpolis and Jere Austin.

Elsie Ferguson, who has just finished her newest Artcraft picture, "The Lie," at the New York studio, will do her next subject at the Fort Lee plant. It was announced that Maurice Tourneur, who achieved such great success in the production of Miss Ferguson's initial screen vehicles, "Barbary Sheep," "The Rise of Jennie Cushing" and "Rose of the World," will again direct her in the new film, the title of which has not as yet been announced. Work on this photoplay will be commenced immediately. This will be the sixth Artcraft picture for Miss Ferguson.

SOLDIERS ENTERTAINED

Two Patriotic Pictures Are Enjoyed by Army Men

As a result of arrangements made by William Atkinson, business manager of Metro Pictures Corporation, and Bert Ennis, publicity director of the Petrova Picture Company and McClure Pictures, one hundred soldiers boys from Camp Upton witnessed the Metro patriotic film spectacle, "Lest We Forget," on Saturday, Feb. 16.

The entertainment afforded the Camp Upton boys through their visit to the Lyric Theater, where "Lest We Forget" is now in an extended run, is but a return of the courtesy extended by Col. George Vidmer, commanding officer of the 300th Infantry of Camp Upton, through his permitting the Camp Upton Quartet to appear recently at a private showing of the patriotic film feature, "The Crucible of Life."

This photoplay was screened for the entertainment of the entire body of men quartered at Camp Upton, Feb. 21 and 22, through the courtesy of Arthur H. Sawyer and Herbert Lubin of General Enterprises, Inc., which firm is distributing the picture on a State rights basis.

"A Pair of Sixes" is now in the cutting room and the subtitles are being designed. This is Taylor Holmes' newly completed George K. Spoor feature and is an adaptation of the well known stage play by Edward People.

CONDITIONS CHANGE FOR THE BETTER

Normal Weather Brings Return of Patronage to Photoplay Houses, According to Goldwyn Estimates

A great change for the better for motion picture exhibitors has come with suddenness in practically all sections of the United States, according to information gathered by Goldwyn Pictures Corporation.

Weather conditions everywhere have relaxed and with the first break in the severities of climate throughout the northern tier of States the public has begun flocking back to the screen houses. The immediate effect of this has been the restoration of exhibitor confidence and the increased booking of strong productions of assured-in-advance box-office value.

Goldwyn, it is asserted, again finds itself in a fortunate position for serving the needs of exhibitors with its March and April releases, these being four pictures of considerable strength for consecutive release, including one of the most sensational productions of the year, Mary Garden in "The Splendid Sinner," by Kate Jordan.

Both the public and the industry have

had a natural curiosity to know how strong a drawing card Mary Garden proved to be on her entry into pictures in Goldwyn's "Thais." Tabulation of Goldwyn contracts reveals the fact that in excess of sixty per cent. of the regular Goldwyn customers who played "Thais" already have rebooked this production for repeat dates and that one-third of these repeat dates have been played at the time of this writing.

This can be taken as a forecast of Miss Garden's increased popularity in "The Splendid Sinner," which is said to be an even bigger and more unusual picture. Its advantage over "Thais" is found, perhaps, on the two important points of modernness of theme and dress and the fact that it is an emotional drama that gives this vital star the stormiest and most daring role of her career. "The Splendid Sinner" was completed early in December and was directed by Edwin Carewe. It will be released April 7 and goes to all Goldwyn customers at their regular rental price.

BEACH'S CHARACTERS TAKEN FROM LIFE

Goldwyn Author Constructs Vital Stories with Real People

The assertion that Rex Beach writes about real people, not puppets, is said to be borne out in his newest film story, "Heart of the Sunset," which has been made into a motion picture for distribution by Goldwyn as a Rex Beach special. From the hero and heroine to the lowliest "comedy relief" character there is not a figure who isn't a human being.

Perhaps the most striking example of the author's skill at character drawing is Dave Law, Texas ranger, gentleman by birth, and hot-tempered, happy-go-lucky soldier of fortune, nimble of wit, dexterous with a brace of 44's and master at the game of love. College-bred, Dave Law so successfully hides this fact from the woman of his heart that she has promised to become his wife before she realizes he is not the crude fellow he pretends to be.

The character of Law presents an interesting psychological study. Utterly unafraid of anything that walks on two legs or four, he becomes a trembling coward in the face of a situation he cannot hope to control—the belief that a Texas "killer" who died a maniac was his father. In the business of love he likewise presents paradoxical attributes. He is a bold, brave fellow made a gibbering idiot by the sorcery of woman. Herbert Hayes plays Dave Law in the film.

Quite as fascinating, it is said, is the character of Alaire Austin, beautiful young wife of a wealthy and dissolute ranch owner, wretched in her marriage to a man she cannot love. As mistress of extensive properties of her own, Alaire puts in much of her time attending to them, roaming thousands of acres alone, daring worse than death to pursue cattle thieves who are taking steady toll from her grazing ground.

SIGNS WITH PATHÉ

Blumenthal of Jersey City to Show Big Pictures

Following the reception accorded Pathé plays, opening with Fannie Ward in "Innocent," Frank Keenan in "Loaded Dice" and Antonio Moreno and Doralinda in "The Naulahka," on the new two-a-month basis, many well-known showmen have signed contracts for the picture.

One of the latest is Louis F. Blumenthal of the National Theater, Jersey City, one of the largest and finest houses in the East. Mr. Blumenthal started in the moving picture business about eight years ago with a little 299 foot store show. Today he is interested in seven houses in New Jersey, New York and Brooklyn, which include in addition to the National, Palace in Brooklyn, the Palace, Annex and Classic in New York and Auditorium in Jersey City. He is a member of executive committees of National Exhibitors League and National Association of the Motion Picture Industry and of the new United Picture Theaters of America.

PLACED ON COMMITTEE

The Hon. H. W. Adams, Mayor of Beloit, Wis., and Rev. James Boyd Cox, rector of Trinity Episcopal Church, St. Louis, have just been elected members of the National Advisory Committee of the National Board of Review of Motion Pictures.

Mayor Adams has shown a very intelligent interest in the subject of regulation of motion pictures. Soon after entering office he invited the proprietors of the motion picture houses to meet him at his office for a conference on the subject of regulation. At this conference he told them of the city's desire to co-operate with them in placing their business upon a basis that would deserve public confidence and respect, and added that it was the city's intention that only acceptable pictures should be shown.

At Leading Theaters

STORY OF NORTHWEST

"The Sign Invisible," a powerful story of the Canadian Northwest, featuring Mitchell Lewis, is the chief pictorial offering on the program which S. L. Rothafel presents at the Rialto this week. The picture is a First National attraction, produced by Edgar Lewis. It tells how an embittered man of the world, who has lost faith in himself, his Creator and his fellow-men, is regenerated through contact with the dominant power of Nature. Greek Evans, long a favorite baritone at the Rialto, makes his first appearance at the Rialto this week, singing "On the Road to Mandalay," with special scenic setting and the Rialto Male Chorus. The Rialto Orchestra, Hugo Riesenfeld and Erno Rapee alternating at the conductor's stand, render the overture to "The Huguenots," by Meyerbeer. The Rialto Chorus, back from a two weeks' rest, is heard in "The Glow-Worm," by Paul Lincke, and pupils from the Luigi Albertieri Ballet School dance to the "Toreador et Andalouse," from the "Ball Costume," by Anton Rubinstein. Arthur Depew and Uda Waldrop are heard on the pipe organ. A Paramount-Mack Sennett comedy, called "It Pays to Exercise," introduces some ludicrous new "business" of the knock-about sort, and there is a scene subject to complete the program.

BILLIE BURKE AT RIALTO

The Rialto program this week has Billie Burke as its foremost attraction, with "Eve's Daughter" as the vehicle in which she displays the whimsical personality and other fascinations that have given her such wide popularity on the stage and in the films. The picture is a Paramount production adapted from Alicia Ramsey's play of the same name, in which Grace George starred last season. The musical novelty of the bill is the presentation of the Amico reproducing piano, accompanied by the Rialto Orchestra. The Grieg Concerto, as recorded by Madame Marguerite Volavy, is the selection which this remarkable instrument renders. Goldmarks' overture, "Spring," is played by the orchestra, with Hugo Riesenfeld and Nat W. Finston wielding the baton on different occasions. Signor Riccardo Bonelli, baritone, sings "Visione de Venezia," by Renato Brogi. The chorus from Act II of Donizetto's "Lucia di Lammermoor" is sung by the Rialto Chorus. Views of Yellowstone Park, procured from the Northern Pacific Railway by Crawford Livingston, vice-president of the Rialto Theater Corporation, and never shown in any other theater, are the scenic special of the week.

STRAND THEATER PROGRAM

The eternal conflict of country and city, of innocence and guile, of ambition and dissipation, is the theme of "The Beloved Traitor," an adaptation of the novel by the same name by Frank L. Packard, which is the principal feature at the Strand Theater this week. Mae Marsh is seen as the star in a role absolutely different from any she has yet essayed. James Montgomery Flagg's farce comedy, "The Man Eater," one of the famous "Girls You All Know" series, is another prominent feature on the program. Another picture of special interest is "Around Central Auvergne, France," a scenic study of rare beauty, which is projected in natural colors. The Topical Review, as edited by Harold Edel, is an entertaining feature of great interest, containing some newly arrived pictures taken with Pershing's Army in France, as well as the latest news pictures taken at home and abroad. Mabel Roddey renders "The Pipes of Gordon's Men," by Hammond; Herbert Waterous, sings Bruno Huhn's "Innertus" and "Old Folks at Home," by Foster, and Ralph Brigham and Herbert Sisson are heard in solos on the pipe organ.

Helene Chadwick, Pathé player, who scored a personal success during a tour of the Canadian provinces a few months ago, is being urged by Canadian exhibitors to play a return engagement.

MYSTERY!

Always in a Pearl White serial there has been an imagination captivating mystery.

In "The Exploits of Elaine" it was the identity of "the clutching hand."

In "The Iron Claw" it was "who is the masked stranger?"

In "The Fatal Ring" it centered around the ring itself;

In

THE HOUSE OF HATE

it is "the Hooded Terror," who is the most dangerous and the most attention gripping of them all!

After seeing one or two episodes your patrons will be begging you to tell them who the man really is!

And from start to finish

PEARL WHITE

screendom's greatest attraction, and

ANTONIO MORENO

are the centre of a perfect whirlpool of mystery, suspense, action and thrilling deeds!

Produced by Astra

Directed by Geo. B. Seitz

Written by

Arthur B. Reeve and Chas. A. Logue

Scenarios by B. Millhauser

RELEASED MARCH 10th

WOULD CONSERVE USE OF RAW STOCK

Hutchinson Regards Film as
Product which Should Not
Be Wasted

"Industry of output seems to be causing manufacturers to some extent just now," says Samuel S. Hutchinson, president of the American Film Company. "Level-headed manufacturers have seen this crisis coming for over a year and have prepared for it. Every producer who has taken the precaution to look ahead and figure out the situation for himself, has known that reduction was bound to come. No company can afford to work without profit and as the motion picture film is not usually an article which increases in value with the holding it cannot pay to make too many just to shelf for a possible market."

For one thing, conservation in the use of the film proper is important. When you hear a director solemnly assuring you that he must waste thousands of feet of film in order to produce one picture, you may safely assume that he does not know how to make a picture and is putting up a bluff to conceal his ignorance. You might as well expect your architect, in figuring on lumber for a new house, to tell you that while only 50,000 feet of lumber will be used in the finished product, you must order 100,000 to allow for artistic temperament in the wastage.

If the producers charged up the wastage of film to the director, as they charge up the expense of an overstay in a newspaper office, the abuse would soon be remedied. A wastage of film is a tacit admission of incompetency on the part of the director—he admits that he has not once had a clear outline of his picture in his mind—he has been fishing for ideas all the time.

If we had a little more horse sense in the picture business to offset the artistic temperament that we seem to think is essential, perhaps we would not find it necessary to hold so many useless conferences in large hotels to discuss the motion picture situation. We know what the situation is—any level-headed business man knows enough to retrench when retrenching is necessary.

The materials used in the manufacture of films are necessary just now as a war product. Cotton and nitric acid are too valuable to be wasted at the artistic whims of a vague director who has to try out thousands of feet of film before he knows what he is doing. Such a criminal waste of valuable material should not be allowed in any studio at this time. The industry should voluntarily reduce production from a patriotic motive, if nothing else, and thereby release necessary war products.

The policy of the American Film Company has always been along the line of fewer but better pictures. We have marched steadily along—making the type of wholesome comedy with a dramatic appeal that the public wants to see."

MAKES HER BOW AS PATHÉ STAR

Bessie Love Has Likable Character in "The Great Adventure"

The first picture in which Bessie Love figures as a Pathé star is "The Great Adventure," a Pathé play to be released March 10. "The Great Adventure" is adapted from Henry Kitchell Webster's well-known book, "The Painted Scene." In it Miss Love gives a charming characterization in the kind of part in which she excels, that of a lovable young girl.

In the cast are such well-known actors as Chester Barnett, Donald Hall, Flora Finch, Florence Short, Walter Craven and Jack Dunn. Several of these players have appeared in Pathé pictures before. Chester Barnett only recently played leading man to Gladys Hulette in "Over the Hill." Miss Finch was in the Gladys Hulette picture, "Prudence, the Pirate," and Mr. Dunn had a prominent part in the very successful Pearl White serial, "The Iron Claw."

EDISON STUDIO TAKEN OVER

The Edison Studio in the Bronx will be taken over, for a period of one year, by the Lincoln-Parker Company, of Worcester, Mass., for the purpose of producing educational films to be shown in the schools throughout the country, according to a reliable report. The studio will be closed for two months, in which necessary alterations, including the installation of a new lighting system, will be made. Thomas A. Edison will co-operate in the work.

All existing contracts of the Edison Company will be fulfilled and the studio will retain its present name. The Lincoln-Parker Company propose to manufacture their own projecting machines and a special one inch film.

BERST ISSUES CALL TO EXHIBITORS

Vice-President and General Manager of Pathé Alleges Effort to Monopolize Industry

J. A. Berst, vice-president and general manager of Pathé Exchange, Inc., has issued a statement to exhibitors in which he takes exception to what he declares to be an attempted monopoly of motion picture theaters, to the detriment of independent producers. He calls upon managers of photoplay houses to guard against contracts which will tie them too completely to any one organization.

In the course of the statement, Mr. Berst declares that, in addition to acquiring the services of the leading stars and directors, there is a consistent effort to make it impossible for independent producers of features to find a satisfactory market, however excellent the productions offered may be.

He also expresses himself as being emphatically opposed to a five-year contract, which, he understands is about to be offered, claiming that if it is signed by any considerable number of exhibitors "one company will absolutely monopolize the feature production—one company alone will have feature pictures."

After expressing confidence in the wisdom of the great body of American exhibitors, Mr. Berst frankly announces that if this confidence is not borne out by an adequate support of the extremely costly and elaborate Pathé Plays now being made, their production will be discontinued. He also asserts that other independent manufacturers will be forced to suspend operations.

The statement goes on to allege methods that are detrimental to successful business. "We can't help you unless you help yourselves. Think it over. Your future and the future of the motion picture industry are in the balance," Mr. Berst continues, and closes with the question, "What Are You Going To Do?"

EIGHT NEW PRODUCING COMPANIES

Producers and Exhibitors Affiliated—Masks, and Oh Look Among Firms Incorporated

ALBANY (Special).—Eight new amusement corporations were granted charters by the Secretary of State the past week. The newly formed companies will engage in the theatrical and motion picture business and have a total capitalization of \$123,000, all located in Greater New York.

The Oh Look Producing Company, with a capital of \$20,000; also The Masks, Inc., with a capital of \$10,000; are among the new companies authorized to conduct the theatrical and motion picture business in its various branches.

A list of the new concerns follows:

Producers and Exhibitors Affiliated, New York City. To engage in all branches of the motion picture business. Capital \$10,000. Directors: William L. Sherrill, Harry Rapf and Lester Park, Times Building, New York City.

Oh Look Producing Company, New York City. To produce and present theatrical plays, burlesque, vaudeville and other forms of stage attractions. Amusement proprietors and managers generally. Capital \$20,000. Directors: Morris Ettenberg, Morris Field and Harry Carroll, 1653 Broadway, New York City.

The Masks, Inc., New York City. Theatricals and motion pictures. Capital \$10,000. Directors: Sigmund Milau, Lillian Kornfeld and Joseph B. Slesby, Richmon Hill, N. Y.

Photo Products Export Company, New York City. A general motion picture business. Capital \$1,000. Directors: Harry S. Stone, Edward Casey and Robert H. Olsen, 561 West 17th Street, New York City.

Meyer Cohen Music Publishing Company, New York City. Theatrical and motion pictures. Capital \$20,000. Directors: Meyer Cohen, Mark L. Stone and Louis Michaels, 243 West Fifty-first Street, New York City.

The Virginia Holding Company, New York City. To engage in all branches of the theatrical business. Capital \$1,000. Directors: J. G. Lowenthal, August Dreyer and A. Perkoff, 116 West Forty-fifth Street, New York City.

Touraine Realty Company, Brooklyn, N. Y. Realty, hotels, restaurants and theatrical managers. Capital \$60,000. Directors: John Axiomonti, Charles J. Campbell and A. S. Chotzinoff, 40 Union Square, New York City.

GEO. W. HERRICK.



GEORGE BEBAN IN "ONE MORE AMERICAN"
Famous Delineator of Italian Roles in Paramount Picture

WORLD FILM SEEKS FOREMOST WRITERS

Work of New Men as Well
as Veterans Is
Wanted

In the cause of increased efficiency which will enable the World Film Corporation to give exhibitors better World pictures at the minimum of cost, the World has recently made several radical changes in its scenario department and in the production end of the business. These changes are all in the interest of better co-operation and co-ordination in the securing and filming of the highest quality of stories—stories that have the biggest possible box-office value to the exhibitors.

The World scenario department, under the management of Charles Sarver, whose engagement was recently announced, will operate on the principle that the subject matter is sixty per cent. of screen success. In other words, the story is of vital importance in boosting the box-office for the exhibitors, and it is for the very best stories obtainable that Mr. Sarver and his assistants are now diligently searching. While the name of the author means nothing to the World scenario department, it is realized that established authors have achieved their position through successful work, and the leading authors will be sought and their work purchased if found suitable for World filming. An instance of this occurred last week when two stories by Maravene Thompson, the novelist, were purchased in record-breaking time the morning after they were submitted.

But the World scenario department also realizes that some of the biggest stage successes of the present year and past years have been scored by new authors and consequently the work of all new authors will be given careful attention.

COMEDY DRAMA ON MUTUAL PROGRAM

Mary Miles Minter Heads List
with "Powers That Prey"

Mary Miles Minter, the dainty little optimist of the screen, will be seen in a comedy-drama in her next production for Mutual, "Powers That Prey," released March 4. The play, based on a story by Will M. Ritchey, was produced by the American under the direction of Henry King, and is a story of newspaper life.

Miss Minter is cast in the role of Sivilla Grant, the pampered daughter of Burton Grant, editor of the *Daily News*, who is fighting the attempted stealing of a franchise by crooked politicians working in the interests of a railroad. Included in the cast are Alan Forrest, who plays lead; Clarence Burton, the crooked politician; Lucille Ward, Emma Kluge, and Harvey Clark.

The first issues of the Screen Telegram, the Mutual's twice-a-week news release, is scheduled for March 3 and March 6. The Screen Telegram supplants the Mutual Weekly, which has been for long the news reel of the Mutual. Elaborate and comprehensive plans have been perfected for the gathering of real live, up-to-the-minute and interesting news features. An extensive system of foreign camera correspondents has been arranged, which will serve war news from some new angles.

Billie Rhodes appears in a Strand Comedy, "Waltzing Around," released March 3. Billie gets her chum's husband in bad when she volunteers to teach him how to step through the latest dances so that he can surprise his wife with his accomplishment at the next club dance.

USES COMPLETE CIRCUS

Enid Bennett last week started work on her third Ince production for Paramount release, the title of which has not yet been decided. For this picture Mr. Ince leased the Al Barnes circus intact, including fourteen lions, trainers, clowns and wagons—all the paraphernalia of a menagerie circus. A big lot has been obtained where the tents have gone up for the mimic show. As the queen of the sanddust ring, Miss Bennett was compelled to enter the lion's cage and put the beasts through their paces.

TICKETS

COUPON AND STRIP

There is but One BEST—These Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS

**CANADA RIGHTS TO
"CLEOPATRA" SOLD**
C. H. Haysted of Toronto Buys
Exclusive Privileges for the
Dominion

Announcement has been made that the big feature production, "Cleopatra," in which Helen Gardner is starred, is now revised and ready for release.

The first of the state rights buyers to come to New York, after being notified that the picture was completed, was Charles H. Haysted, general manager of the Aero Features Syndicate of Toronto, Canada. Within twenty minutes after the picture had been running, Mr. Haysted had purchased the exclusive Canada rights to the production. It will be shown in the Grand Opera House, Toronto, after which it will be presented over the Small & Walker circuit.

Mr. Haysted was enthusiastic in his praise of the film, pronouncing it "the most significant" he had yet seen.

**VITAGRAPH PLANS
ANOTHER SERIAL**
New Production Will Follow
"The Woman in the
Web"

Albert E. Smith, president of the Vitagraph Company, announces that within a fortnight two companies will be at work simultaneously on Vitagraph serials at the company's Western studio in Hollywood. At the present time, Hilda Nova and J. Frank Glendon, under direction of David Smith and Paul Hurst, are engaged in making "The Woman in the Web," and plans are about completed for starting its successor. The name of the picture, the stars and the supporting company will be announced shortly.

This latest serial, like "The Woman in the Web" and its predecessor, "Vengeance—and the Woman," is the result of collaboration by Albert E. Smith and Cyrus Townsend Brady. According to reports from the Vitagraph organization the authors have devised even more thrills in their two newer serials than they did in "Vengeance—and the Woman," which, up to the present, has smashed all records for hair-raising adventures.

The release of "The Woman in the Web," scheduled for the middle of Spring, will mark the third stage in the fifty-two week serial policy announced by Vitagraph when it released "The Fighting Trail" last Fall. At that time, Walter W. Irwin, general manager of the Vitagraph distributing organization, said that Vitagraph intended to make serials a regular part of its business and that the company would supply exhibitors with an episode for each week in the year. As each of the serials thus far has been laid out in fifteen episodes of two reels each, this means that the completion of "The Woman in the Web" will round out forty-five weeks of continuous service to exhibitors of serials.

DINNER TO BURR
New Assistant General Manager Is Surprised by Associates

The recent surprise dinner given to Charles Carrington Burr in celebration of his promotion to assistant general manager of the Famous Players-Lasky distribution department, proved a long-to-be-remembered event for those present, according to all reports that are current. The affair was attended by Mr. Burr's associates at the Famous Players-Lasky office and was held "somewhere in Mulberry Street." The dinner was in every sense a surprise for the honorary guest who was lured to the eating place by B. P. Flinman, toastmaster of the evening.

An Italian dinner was served and one of the features of the evening was an exciting spaghetti-eating contest between Charles Kenmore Ulrich, the former journalist, and Louis Loeb, the humorist of the organization. An assortment of speeches by John C. Flinman also helped considerably toward making the affair a huge success. Jerome Beatty is responsible for a very appropriate menu card which announces "An Ocean of Likker and an Island of Food" as one of the chief attractions. In a highly laudatory speech, General Manager of Distribution Al. Lichtman commented upon Mr. Burr's association with the company, his remarks expressing the hearty sentiment of all present. "To coin an original phrase," said Pete Schmid, "a good time was had by all." Those around the festive board were Jerome Beatty, J. K. Burger, C. Lang Cobb, B. P. Flinman, John C. Flinman, Frederick Gage, Al Lichtman, Charles E. Moyer, Pete Schmid, Nicholas Stolff, J. Albert Thorne, Vincent Trotta, Charles Kenmore Ulrich, Norris Wilcox and Eugene J. Zukor.

Don Barclay is nearing the completion of his second Essanay comedy, "All Stuck Up," in which the famous "Ziegfeld Follies" comedian plays the role of a paper-hanger's assistant. His first comedy, released Feb. 16, is called "Check Your Hat, Sir?" and the scenes are for the most part laid in a cafe.

Goldwyn Pictures



TWO TREMENDOUS GOLDWYN SUCCESSES
For February - March

POCKET-BOOK PICTURES—pictures with strength "on the door" of theatres; pictures with action, plot and humanity in them; but above everything pictures with *profit* in them. If they have Quality and Art in them, so much the better, but the profit-making essentials must come *first*.

These are the demands of every exhibitor in America today and Goldwyn, following up its string of profit-making pictures, is continuing to meet the exhibitor-demand with a consecutive series of remarkable productions which will cover the entire Spring and Summer. We are proud to submit for the box-office verdict:

MAE MARSH
IN
THE BELOVED TRAITOR
BY FRANK L. PACKARD

An emotional, melodramatic love story of action and romance—revealing the great dramatic power of one of the screen's biggest favorites. Released February 24.

MABEL NORMAND
IN
THE FLOOR BELOW
BY ELAINE STERNE

A bigger, faster and more thrilling romantic comedy-drama than her successful "Dodging A Million," which broke house-capacity records. Directed by Clarence Badger. Released March 10.

Consult the box-office charts of the trade press about every recent Goldwyn production and find these reports by exhibitors who played them: "Record for my house." "Big business at advanced prices." "Extra big business." "Weather awful—business great." "Drew tremendous business." "Turned hundreds away." "Two days to capacity." "22° below—S. R. O." All Goldwyn Pictures are drawing big business throughout America.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN President EDGAR SELwyn Vice President
16 East 42nd Street New York City

SONG BASED ON PICTURE

Arrangements have been made by Western Import Company with Daniels & Wilson, music publishers, to release a song called "Mickey," and dedicated to Mabel Normand. The words of the song, based upon the Mack Sennett feature production "Mickey," were written by Harry Williams and the music by Neil Moret. It is believed that this song will become an instantaneous hit with the public. The refrain will be used as the theme in the music score of the production.

NOVEL FILM INTRODUCTION

Tom Terriss has invented a very novel introduction for Alice Joyce in his forthcoming Vitagraph production, "The Business of Life," by Robert W. Chambers. Simultaneously with the introductory title a beautiful profile in halo will gradually appear and this halo will develop into the perfect features of Miss Joyce. The golden outlines will then develop into the face of Miss Joyce in her character of Jacqueline Nevers, antique expert. This remarkable silhouette follows the suggestion originally used by Mr. Terriss in his beautiful representation of Christ as depicted in his latest and most successful picture, "The Woman Between Friends."



WORLD-PICTURES

present

KITTY GORDON

in

"The Wasp"

Story by Willard Mack
Directed by Lionel Belmore

ASSOCIATION TO PREVENT DUPING Film Consigned to Foreign Countries Will Be Examined

The stealing, duping and pirating of motion picture productions, along with their subsequent exportation to other countries, has long been one of the troublesome problems of the film industry. The National Association of the Motion Picture Industry now believes that it has hit upon a certain means of eliminating this menace.

The United States Government has just ruled that all films consigned to foreign countries must be submitted to examination 72 hours before sailing time. The announcement of Collector of the Port of New York, Bryan R. Newton, reads:

Any special article difficult of ready examination on the pier, such as cameras, bins, motion picture machines, phonograph records, musical instruments, etc., must be submitted for examination at room 123, Custom House, at least 72 hours before departure.

The National Association is arranging to furnish the Custom House authorities with official lists of all lost and stolen films and the proper concerns rightfully controlling them. All films submitted for exportation will be checked up by these lists and, of course, stolen, duped or pirated productions will be quickly detected. Thus the new Government ruling, which, at first, might have been looked upon as a hardship, should prove of value to the whole industry.

Frederick H. Elliott, executive secretary of the Association, has issued the following letter to all producer and distributor members:

After an investigation covering a period of several months, I believe we have found an effective means of putting a stop to the exporting of stolen prints.

In a recent order issued by the Collector of the Port of New York, motion picture films for export must be submitted for examination at room 123, Custom House, at least 72 hours before departure. The matter has been taken up with the proper officials who suggest that we file with them a list of all stolen films so that in inspecting any pictures for export, it will be easy to detect any prints which have been stolen.

We therefore request that you file with this office at once, a complete list of any of your productions which have been lost or stolen, giving the title, the players featured, release date and any other information which would be of assistance to the officials in detecting the same if presented for exportation.

Through this method we hope to save the producers and distributors thousands of dollars annually; relying upon your prompt co-operation in furnishing us with the information requested.

FREDERICK H. ELLIOTT,
Executive Secretary.

SUPPLYING CANTONMENTS Special Committee Is Looking After Distribution of Pictures

The motion picture industry is now actively co-operating with the United States Commission on Training Camp Activities of the War and Navy Departments in supplying the cantonments with films, having been given complete handling of the service.

A special committee, numbering P. A. Powers, Universal Film Manufacturing Company, chairman; Adolph Zukor, Famous Players-Lasky Corporation; Ricord Gradwell, World Film Corporation; J. A. Herst, Pathé Exchange, Inc.; William Fox, Fox Film Corporation; Richard Rowland, Metro Pictures Corporation; S. A. Lynch, Triangle Pictures Corporation; J. R. Freuler, Mutual Film Corporation; Samuel Goldwyn, Goldwyn Pictures Corporation; George Kleine, General Film Corporation; D. W. Griffith; Albert E. Smith, Vitagraph Company; C. G. Cocks, advisory secretary, National Board of Review, and W. P. McGuire, executive secretary, National Board of Review, has been named at the suggestion of Raymond B. Fosdick, chairman of the United States Commission.

GIVING DUE CREDIT

It is not generally known that "Revelation," the screen drama in which Mme. Nazimoff is now appearing at the Lyric Theater, and which was founded on Mabel Wagstaff's short story, "A Rose Bush of a Thousand Years," was built up and written by Ethel Browning Miller, better known in New York as a player of ingenue roles, but also author of a number of successful screen plays. Mrs. Miller not only made the scenario from which director Geo. D. Baker worked, but also arranged the terms and the contract under which screen rights to the short story and to her own amplification of it were sold to the Metro Company. Mrs. Miller has also made film versions of works by Florence Morse Kingsley, Meredith Nicholson and Leslie Moore.

ELsie MACLEOD

Elsie MacLeod played the role of "Elise" in Pauline Frederick's recent release, "Madame Jealousy," and not Elsie MacLeod, as erroneously printed. Miss MacLeod will be remembered for her many pleasing performances as one of the Edison ingenues.

PHOTOPLAY FEATURES

FAIRPLAYERS-LASKY

PARAUMONT
A Petticoat Pilot, Vivian Martin, Feb. 4.
The Keys of the Righteous, Enid Bennett, Feb. 11.
The Thing We Love, Wallace Reid, Feb. 18.
Hidden Pearls, Sessue Hayakawa, Feb. 18.
Eve's Daughter, Billie Burke, March 4, and Tom, Jack Pickford, March 4.
The Family Skeleton, Charles Ray, March 11.
Sunshine Nan, Ann Pennington, March 11.
Prunella, Marguerite Clark, March 18.
Wild Youth (J. Stuart Blackton Production), March 18.
Love Me, Dorothy Dalton, March 18.
La Tosca, Pauline Frederick, March 25.
Naughty, Naughty, Enid Bennett, March 25.
ARTCRAFT
The Song of Songs, Elsie Ferguson, Feb. 11.
Blue Blazes Rawdon, Wm. S. Hart, Feb. 18.
Heatin' South, Douglas Fairbanks, Feb. 25.
Amarily of Clothes-Line Alley, Mary Pickford, March 11.
The Whispering Chorus, March 25.
The Blue Bird, March 31.

GOLDWYN

Fields of Honor, Mae Marsh, Jan. 14.
Dodging a Million, Mabel Normand, Jan. 28.
Our Little Wife, Madge Kennedy, Feb. 10.
The Beloved Traitor, Mae Marsh, Feb. 27.
The Room Below, Mabel Normand, March 10.
Powder Nose Annie, Madge Kennedy, March 24.
The Splendid Stunner, Mary Garden, April 7.

FIRST NATIONAL EXHIBITORS CIRCUIT, INC.

Daughter of Destiny, Olga Petrova, Dec. 23.
The Light Within, Olga Petrova, Feb. 1.
Empty Pockets (Brenon).

GREATER VITAGRAPH

The Desired Woman, Florence Deshon, Harry Morey, March 11.
An American Live Wire, Grace Darmond, Earle Williams, March 18.

The Home Trail, Nell Shipman, Alfred Whitman, March 25.
Little Miss No-Account, Gladys Leslie, April 1.
The Business of Life, Alice Joyce, April 8.

The Man from Brodney's, Earle Williams, Grace Darmond, April 15.
A Bachelor's Children, Harry Morey, Florence Deshon, April 22.

The Girl from Beyond, Nell Shipman, Alfred Whitman, April 29.

TRIANGLE

Heiress for a Day, Olive Thomas, March 3.
Shoes That Danced, Pauline Starke, March 3.
The Hard Rock Breed, Margery Wilson, March 10.
The Sea Panther, Wm. Desmond, March 10.
Faith Endurin', Roy Stewart, March 17.
The Answer, Alma Reubens, March 17.

PATHE EXCHANGE, INC.

SPECIAL (War)
The German Curse in Russia, Jan. 13.

RUSSIAN ART

The Cloven Tongue, Jan. 20.
The Inner Voice, Feb. 17.

PATHE PLAYS

Lauded Dice, Frank Keenan, Florence Billings, Feb. 10.
The Nauahka, Antonio Moreno, Feb. 24.

DIANDO

Daddy's Girl, Baby Marie Osborne, March 3.

"BELGIAN" AT BENEFIT

For the second time "The Belgian," Sidney Olcott's production, now being distributed by the U. S. Exhibitors' Booking Corporation, was the featured attraction at a benefit entertainment at which funds were raised for the war-stricken Belgians in Europe.

According to H. W. Korper, representative of the U. S. in San Francisco, the entertainment held at the St. Francis Hotel in that city, recently, at which "The Belgian" was shown, broke all records in point of money raised by a war relief organization. Upward of \$2,000 was collected in admissions.

AT HOLLYWOOD STUDIOS

Ann Little, leading woman for Wallace Reid, who appeared with him in "Nan of Music Mountain" and "Rimrock Jones," and who is to be seen again in "Marcel Levignet," which is to be completed in the West, has arrived at the Lasky Hollywood studios. Donald Crisp, the director, is also

ASTRA

Vengeance Is Mine, Mrs. Castle, Dec. 16.
Over the Hills, Gladys Hulette, Dec. 30.
The Other Woman, Peggy Huland, Milton Sills, Feb. 3.

BRENON PRODUCTIONS

The Lone Wolf, The Fall of the Romanoffs, Kismet.

JAXON

Pokes and Jabs Comedies.

FALCON

The Clean Gun, Kathleen Kirkham, Feet of Clay, Margaret Landis, R. H. Grey.
Brand's Daughter, Kathleen Kirkham.
His Old-Fashioned Dad, Daniel Gilfether, Mollie McConnell.
Zollenstein, Viola Vale, Monroe Salisbury.

UNIVERSAL FEATURES

Painted Lips, Louise Lovely, Feb. 4.
New Love for Old, Edna Hall, Feb. 11.
The Flash of Fate, Herbert Rawlinson, Sally Starr, Feb. 18.
Wild Women, Harry Carey, Molly Malone, Feb. 25.

BLUEBIRD

Morgan's Raiders, Violet Mercereau, Feb. 18.
The Rough Lover, Franklin Furness, Feb. 25.
The Girl in the Dark, Carmel Myers, March 4.
Hungry Eyes, Ruth Clifford, Monroe Salisbury, March 11.
The Devil's Kiss, Dorothy Phillips, March 18.
The Eleventh Commandment, Mac Murray, March 25.

WORLD PICTURES

The Divine Sacrifice, Kitty Gordon, Feb. 4.
Broken Ties, June Elvidge, Arthur Ashley, Feb. 18.
His Royal Highness, Carlyle Blackwell, Evelyn Greeley, Feb. 25.
Spurs of Sybil, Alice Brady, March 4.
The Wasp, Kitty Gordon, March 11.
Wanted—A Mother, Madge Evans, March 18.
The Way Out, Carlyle Blackwell, June Elvidge, March 25.

SELECT

Woman and Wife, Alice Brady, Jan.
Ghosts of Yesterday, Norma Talmadge, Jan.
The Marionettes, Clara Kimball Young, Jan.
The Studio Girl, Constance Talmadge, Jan.
The Knife, Alice Brady, Feb.
The House of Glass, Clara Kimball Young, Feb.
The Shuttle, Constance Talmadge, Feb.
By Right of Purchase, Norma Talmadge, Feb.

FOX

The Girl with the Champagne Eyes, Jewel Carmen, March 3.
The Debt of Honor, Peggy Hyland, March 10.
Woman and the Law (All-Star Cast), March 17.

STANDARD

Du Barry, Theda Bara, Dec. 30.
Cheating the Public, Jan. 20.
The Forbidden Path, Theda Bara, Jan. 12.
Les Misérables, William Farnum, Feb. 10.
American Buds, Jane and Katherine Lee, Feb. 24.

PERFECTION FEATURES

EDISON

Salt of the Earth, Peggy Adams, Dec. 17.
The Unbeliever, Feb. 11.

ESSANAY

Sadie Goes to Heaven, Mary McAllister, Dec. 24.

SHAME.

Men Who Made Love to Me, Mary MacLane, Jan. 21.
Uneasy Money, Taylor Holmes, Jan.

VITAGRAPH

Vengeance—and the Woman, The Leap for Life (10th), William Duncan, Carol Holloway, Feb. 25.

THE CAVERN OF TERROR

(11th), March 4.

JAXON

Daughter of Uncle Sam, Jane Vance, Wm. Sorelle, 12 episodes.

PATHE

The Hidden Hand, The Girl of Prophecy (15th), Doris Kenyon, Sheldon Lewis, Arline Pretty, March 3.

THE HOUSE OF HATE

The Hooded Terror (1st), Pearl White, Antonio Moreno, Paul Clerget, Peggy Shanor, March 3.

WILLIAMSON BROS.

Submarine Eye.

JULES BURNSTEIN

Shame.

SERIALS

The Witching Hour, Audrey C. Smith, Jack Sherrill.
God's Man, H. B. Warner.
My Own United States.

G. W. GRIFFITH

Intolerance.

FROHMAN

The Manxman, For the Freedom of the World.

CARDINAL

Joan, the Woman, Geraldine Farrar.

GENERAL ENTERPRISES, INC.

The Warrior, Maciste.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherrill.

WILLIAMSON BROS.

Submarine Eye.

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The Witching Hour.

THE HOUSE OF HATE

The Hooded Terror (1st

ANTHONY KELLY

PLAYWRIGHT

JOHN BARRYMORE

in

"RAFFLES"

(AN ADAPTATION)

Direction George Irving

Played Last Week at the Strand

"THE SIGN INVISIBLE"

AN EDGAR LEWIS PRODUCTION

An Original Story. Playing This Week at the Rivoli.

Coming Soon to Broadway

ARNOLD DALY

in

"MY OWN UNITED STATES"

AN ORIGINAL STORY

"THREE FACES EAST"

An Original Drama for the "Legitimate" Stage Which Will Soon Be Presented by Cohan and Harris

N. B. Mr. Kelly wishes to state that, despite current rumors, he has absolutely no connections with the motion picture: "The Birth of a Race"

EIGHTH TWO-REEL DRAMA

Ruth Roland Scores in "Price of Folly" Series

The week of March 10 marks the release of the 8th of the two-reel dramas released by Pathé under the general title of "The Price of Folly," the title being "Shifting Sands," and the story deals with the question: "Does divorce solve marital troubles?" "The Price of Folly" series is proving valuable to exhibitors in completing their programs, according to reports from various sections of the country.

Ruth Roland, who is co-starred with Frank Mayo in "The Price of Folly," is well known to motion picture fans for her work in other successful Pathé productions. She won high honors by her consistent playing in "Who Pays?" and "The Red Circle." She added to her laurels by her portrayal of the character of Margaret Warner in "The Neglected Wife," the Pathé serial from Mabel Herbert Urner's famous novels. Miss Roland also appeared in "Comrade John" with William Elliott, and "A Matrimonial Martyr," two five-reel features.

"BY RIGHT OF PURCHASE"

New Select Picture Starring Norma Talmadge Receives Final Editing

"By Right of Purchase," Norma Talmadge's latest picture, is going through a final editing in the assembly room. It was completed two days before she left for the South and is now being cut and titled.

The story of "By Right of Purchase" deals with a fascinating society maid whose penchant for flirtatious episodes and carelessness disregard for the more serious elements of life brings her to grief. As the young wife Miss Talmadge has a congenial role, expressive of romantic emotion and with a strong sympathetic appeal. She is supported by Eugene O'Brien, whose work in "Poppy," "The Moth" and "Ghosts of Yesterday," previous Talmadge successes, created much favorable comment, and her cast includes Ida Darling, William Courtright, Jr., Charles Wellsley, and Florence B. Billings. The picture was directed by Charles Miller.

R. M. SIMRIL PROMOTED

R. M. Simril, for a number of years a salesman with General Film Company, has just been appointed manager of the company's Atlanta office. He was at one time manager of the old General Jacksonville office, but more lately has been traveling out of the Atlanta office, of which he now assumes charge.

In the 108th release of the Paramount Bray Pictograph, "the magazine on the screen," an organization known as "The Human Polar Bears," are shown taking their daily plunge in the Atlantic Ocean. Clad in no more than the regulation bathing suit, these men and women were caught by the Pictograph camera men enjoying a swim off Brighton Beach among the cakes of ice on one of the coldest days that has ever visited the eastern shore.



WILLIAM RUSSELL IN "THE MIDNIGHT TRAIL." American-Mutual Production of Romantic Story

FIRST NATIONAL TO BOOK "TARZAN"

National Film Corporation Closes Deal Whereby Exhibitors Circuit, Inc., Will Distribute "Tarzan of the Apes"

After refusing amounts which combined would have totalled to more than three hundred thousand dollars for the franchise rights for their picture, "Tarzan of the Apes," the National Film Corporation, through Harry Reichenbach, last week consummated an arrangement with the First National Exhibitors Circuit, Inc., for the distribution throughout the United States and Canada of the present Broadway success.

The deal did not constitute an outright sale of the picture. It was primarily a distribution arrangement by which the First National exchanges control the bookings, and the National Film Corporation aid both in the booking and exploitation. In fact, it was the only arrangement by which the picture could be distributed, for offers, reaching into large amounts, have been made for the outright sale of "Tarzan" and were refused, for the owners want to continue their interest in the production.

By the arrangement, any theater owner in the country can secure the picture in competition to even the franchise owner of the First National. That is, the book-

ing of the picture is open and can be secured for first, second or third run, by any theater manager who sees the value of the picture to his house and in order to get the picture himself, the territorial representative of the First National Circuit will have to outbid the other.

On April 2 it is proposed by the producer and distributor that sixty prints will open in sixty principal cities for a run of one week or longer. That the opening week will be in time with the great exploitation the newspapers and booksellers are arranging for that period and that immediately following the opening other prints be furnished the smaller cities so that they, too, realize the benefits of the wave of Tarzan publicity and advertising now sweeping over the country.

Exhibitors can secure rental either on percentage basis or on a flat rental for the opening periods. And exploitation and advertising will begin in each city immediately contract is closed.

Harry Reichenbach will co-operate with the First National in designating the first-run accounts.

VERNON CASTLE SCREENED

Mutual's Screen Telegram Shows Last Appearance of Noted Dancer

The last appearance before the camera of Captain Vernon Castle of the British Royal Flying Corps, who gave his life in averting a collision with another airplane above the flying field at Dallas, Tex., will be included in the initial release, March 3, of the Screen Telegram, the new twice-a-week release of the Mutual Film Corporation. This picture of the noted dancer, who entered the service of his country and made an enviable record for daring in more than 150 flights over the German lines, was posed for the Screen Telegram's Dallas correspondent on the flying field where he met a heroic death a few days ago.

Bookings on the first release of the Screen Telegram, which is issued on Sunday, March 3, have exceeded all expectations. The number of prints originally ordered by the sales department of the Mutual Film Corporation have been more than trebled to take care of the contract business on this new release.

NEW RUSSELL PICTURE

Mutual Star Is at Work on "Adrienne Gascogne"

William Russell, action star of the motion picture drama, famous athlete as well as film favorite, is at work on his first production with the new William Russell Productions organization at his studios in southern California. Mr. Russell, who arrived on the Coast from New York only a week ago, jumped right into the making of the first of his new productions, under the working title of "Adrienne Gascogne." The drama is based on a story of the same title written by William Hamilton Osborne.

TOM-BOY ROLE

Ann Pennington in New Type of Character

Theatergoers who have been accustomed to seeing Ann Pennington attired in gorgeous raiment and bedecked with jewels will find much to amuse them in the role she plays in "Sunshine Nan," in which the dainty star is introduced as a tom-boy of the slums. The story was adapted to the screen by Eve Unsell from the novel, "Calvary Alley," by Alice Hegan Rice and produced for Paramount release, March 11, by Charles Giblyn. The story will be familiar to most readers of fiction who know and love Alice Hegan Rice's humanly clever books.

A. J. Shapiro, since the formation of the company Goldwyn Pictures branch manager at Detroit, has resigned to enter the service of Uncle Sam. Of draft age, Mr. Shapiro waived all claim to exemption and was placed in Class A. He is momentarily expecting the call to the colors and will shortly come East to spend a few weeks with his family in New York City before he goes to camp. He registered for the draft at Albany and expects to be ordered to Camp Upton, at Yaphank, L. I.

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASSO'N

Managers Split Engagement Commissions with Agents

Members of the A. E. A. Are Most Earnestly Urged to Send Reliable Addresses to the Office of the Association



The last meeting of the Council was held in the Association rooms, 608 Longacre Building, Feb. 19, 1918. The following members were present: Messrs. Kyle (presiding), Stewart, Bemming, Cope, de Angelis, Stevenson, Coburn, Harwood, Mitchell, Correll, and Wise.

New members elected:

Warner Baxter, Louise Beaudet, Frances Stirring Clarke, Helen Francis, Theodore Hale, Frederick H. Macklyn, Harry Manners, Ina Rorke, Clifford Stork, Colton White, Thelma White, Mary Worth, Edna Wallace Hopper, James J. Brennan (re-elected).

Reports of how actors whose addresses are known to the manager seeking their services are sent for through theatrical agents with whom the manager splits the engagement commission continue to reach us. To say the least, this practice is an enemy to the spirit of mutual confidence that should exist with managers and actors if the finest results are to be attained. Reflection upon this subject always brings us back to the proposition fathered by us three years ago that all engagements should be made through one theatrical exchange and the profits therefrom be used for the maintenance of the Actors' Fund of America. Keep this in mind. It will eventually come to pass because it is common sense and right.

Some time ago when the fact that certain high salaried actors belonging to the Association had offered little if any resistance to the proposal that the company with which they were playing should accept half salaries the week before Christmas, was being discussed by the council, one man, noted for his sturdiness of character, arose and said, "When it comes to the scratch the greater number of our people show that they lack all sense of *fraternity*." There is too much of truth in this statement. Paraphrasing a speech from a famous play we are often provoked into thinking: "You are all cowards. There's not one of you that doesn't think first of his comfort, or his pocket, or his honor, or his skin, or his soul, and second of the common cause he believes he loves." Precept is futile without example.

It is gratifying to learn from John Craig that the paragraph which appeared in this column three weeks ago telling how actors and actresses could apply to him for places in companies that will be sent to France to give plays in cantonment theaters, drew an avalanche of applications equal to the full requirements. The number of women applicants exceeded the men.

Our legal department has been reinforced and is making an intensive drive to clean up the files by compelling some decision in suits which have been hanging fire.

An actor who with his wife has gained notoriety the past few years for business unreliability and desertion of companies they have organized, threw up a good engagement recently in which he was receiving \$200 per week, rather than continue and, under a garnishee execution obtained by our counsel, be legally forced to pay \$20 weekly to a fellow actor whom he has owed \$140 in salary for over two years.

Messrs. Stewart and Mitchell, the new committee whose duty it is to direct the makeup of our monthly, are receiving congratulations upon the neat and meaty quality of the February number.

ORDER OF THE COUNCIL

"PASSION PLAY" IN HOBOKEN

"Veronica's Veil," the American religious play, fashioned after the famous "Passion Play" of Oberammergau, began its fourth Lenten season Feb. 17 at St. Joseph's Auditorium, West Hoboken, N. J.

The play was based upon the famous Biblical tradition of St. Veronica, and was written by a Passionist Father, the Rev. Bernardino Dusch, C. P., for the exclusive use of the Passionist Fathers. Originally produced under the auspices of St. Joseph's Church, the production is now in charge of an executive committee formed this year for the purpose of encouraging pilgrimages during the Lenten season, particularly from all parts of the United States and Canada. There are two distinct casts, each one of more than a hundred men and women, especially selected for their piety as well as their ability to play the roles assigned to them.

"Veronica's Veil" centers in the ancient Biblical tradition of the Lord's journey to Golgotha, when, staggering under the weight of the cross on which He was to die, a pious Hebrew matron, taking pity on His agony, stepped forth from the crowd and gave Him her veil with which to wipe the blood and sweat from His face. The matron was Veronica, wife of Strach, member of the Sanhedrin, and when He handed the veil back, it bore the imprint of the features it had touched.

ACADEMY STUDENTS MATINEE

The students of the American Academy of Dramatic Art presented Henry Arthur Jones' "The Triumph of the Philistines" at the Lyceum Theater Friday afternoon, Feb. 15. The play, a comedy of ridicule directed at the morality and conventions of a provincial English town, required a greater display of spontaneity and sense of characterization on the part of the players than any work heretofore attempted by the embryonic historians, but the opportunities, it may be said, were grasped with full significance.

The comedy is built around the efforts of a wealthy hypocrite of Market Pewbury to play the philanderer the while he endeavors to maintain an air of unassailable morality with his townsfolk. He falls an easy prey to the charms of an artist's model with a French accent and a penchant for pretty gowns, and straightway proceeds to buy his way into her affections.

He is not content with half-way measures and he builds his strategic defenses by leading his fellow citizens to believe that one Sir Valentine Fellowes, whose character is not irreproachable, is the gentleman upon whom the responsibility for the model's costly wardrobe rests. The resourcefulness of Sir Valentine and the faith of the woman who loves him save him, however, from a trying situation and retribution falls upon the conspirators.

Ian Keith played the part of Sir Valentine with the proper poise and humor, while Gladys Hubert gave charm and animation to the part of the model. Rita Romilly was capital as the aunt of Sir Valentine, and others who appeared were Lyle Stackpole, Elizabeth Parks, George Baumann, Herbert Barnes, Mann E. Hollister, Robert Craig, John Upton, William Street, and Lloyd R. Hudson.

"The Ruslight," a one-act play of modern Ireland, by Monica Barry O'Shea, was also presented. It proved an effective little drama, and the cast of three, Clare Eames, Helen Wallach and Lloyd R. Hudson, acted with sympathy and vitality.

"GARDEN OF ALLAH"

The next attraction at the Manhattan Opera House, following "Old Lady 31" on Feb. 25, will be "The Garden of Allah," the successful stage version of Robert Hichens' novel of the same name, as dramatized by the author and Mary Anderson Navarro. The production is the same as that presented at the Century some years ago. "War-economy prices," 25 cents to \$1, will prevail during the engagement.

As far as possible the original cast of "The Garden of Allah" is being restored, and all the actors engaged have appeared in the play before. The principals include: Sarah Truax, William Jaffray, Howard Gould, Thaddeus Grey, Albert Andrus, Antonio Salerno, Pearl Gray, Selim Abbott, and Lala Faddina.

Grace George has offered the Stage Women's War Relief the use of the Playhouse on Sunday nights for entertainments for men in service, and the first of their performances will be given on March 10.

"WOMAN ON THE INDEX"

Play by George Broadhurst and Lillian T. Bradley Opens in Albany

"The Woman on the Index," by George Broadhurst and Lillian Trimble Bradley, based on a story by Frank O'Brien, opened at Harmanus Bleecker Hall, Albany, on Feb. 21.

The cast is headed by Julia Dean. Others in it are Eugenie Blair, Amy Ricard, Alison Skipworth, Camilla Dalburg, Ignatius Godowsky, Lester Lonergan, George Robert, Frederic Burt, Frank Westerton, Roy Fairchild, Walter Hingham, T. Tamamoto and J. T. Challee.

ACTOR DIES IN CAMP

Corporal John Downer Yount, for many years a member of the theatrical profession, died on Feb. 14, at Camp Wadsworth. Known professionally as Jack Downer, he had a wide acquaintance on Broadway. Mr. Downer was last seen in New York in "Arms and the Girl," at the Fulton Theater last year. Previously he had been with "Human Hearts," "The Gentlemen from Mississippi," "Get-Rich-Quick Wallingford," and other productions. Although thirty-eight years old, Downer enlisted as soon as war was declared. He was ordered to Camp Wadsworth, where he was active in furnishing entertainment for his comrades in khaki. He was made a corporal and was in line for further promotion when he was stricken with a tumor in the throat. He was in the base hospital six weeks. Brother Elks at the Camp held funeral services on Feb. 17, after which the body was shipped to Stockton, Cal., where his parents reside.

HERE AND THERE

Daniel Frohman and his sister, Miss Frohman, gave a matinee party at the Park Theater last Wednesday. Their guests were seventy-five girls, whose ages varied from six to sixteen, who have been active in war relief work among the soldiers at Governor's Island and the forts in this vicinity.

The Theatrical Electricians will hold their seventh annual ball on Feb. 23 at the Amsterdam Opera House, Forty-fourth Street near Eighth Avenue.

Ottola Neasmith, after a ten weeks' engagement retired from John Drew's company, Feb. 9, prior to its departure for the West. Within the week Miss Neasmith signed with Famous Players-Lasky for a coming release which is being produced under the direction of J. Searle Dawley.

Marjorie Patterson, who appeared in "Pierrot, the Prodigal," last season, at the Booth Theater, will produce a one-act play called "Pan in Ambush."

Robert Taber has enlisted in the Overseas Entertainment Department of the Y. M. C. A. to go to France with John Craig and others to give plays for the American boys.

H. Cooper-Cliffe has returned to the cast of "Seven Days' Leave" after an absence of ten days through illness.

PREPARE FOR LOAN DRIVE

Every Branch of Outdoor Amusements to Aid Publicity Work

CHICAGO (Special).—The profession of entertainment hired the first broadside for the third Liberty Loan at their banquet in the Auditorium Hotel on Monday night when the National Outdoor Showmen's Association adopted resolutions pledging their support as an organization and as individuals as publicity promoters for the success of the cause. Similar resolutions were adopted on Tuesday by The Great Western Circuit of Fairs and Exhibitions, and The Showmen's League of America.

Every branch of outdoor amusements is now working as publicity promoter for the Government. By displaying banners in front of their show places, in parades and other conspicuous places along the line of march, the owners will greatly further the cause. The performers can do much in their acts by a continuous mention of the Third Liberty Loan. Their efforts will come nearer to reaching the farmer than any other method yet employed.

The third Liberty Loan will be launched some time in April.

FRENCH AUTHORS' AGENT

Oscar Osso to Represent Artistic Interests in North and South America

The French Society of Authors, Composers and Publishers of Music have appointed Oscar Osso as its sole agent for North and South America. Mr. Osso has, for the past two years, successfully represented the interests of the Society of French Playwrights and Composers, and this second appointment now concentrates into the one office the collection of royalties for French music and the transaction of the business of the Society of French Playwrights and Composers. These two societies practically control the entire artistic, dramatic and musical output of France.

Since no public performance of a French musical or dramatic work may be given without the consent of the author or composer, Mr. Osso, as the duly authorized agent of his principals, announces his willingness to co-operate with such establishments as may need this license.

Extensive plans are being formulated for a national propaganda campaign to exploit French music in America. It is the intention of Mr. Osso to establish a library of French music for the convenience of artists and musicians.

FUNERAL OF VERNON CASTLE

Funeral services for Captain Vernon Castle of the Royal Flying Corps, who was killed in a fall of his airplane at Fort Worth, Texas, on Friday, Feb. 15, were held in the Church of the Transfiguration Tuesday, Feb. 19. Scores of British and American army officers attended the services, with the official representatives of the allied armies, and there were hundreds of actors who had known Vernon Castle when he was famous as a dancer.

Among those present were Mrs. Edna May Lewisohn, Miss Jane May, Miss Margery May, Mr. and Mrs. Francis Wellman, Frank Tours, Charles B. Dillingham, Lieut. Col. Sir William Wiseman, Bart., representing Lord Reading, British Ambassador; Miss Elisabeth Marbury, John M. Moore, Mary Pickford, Beverly Bayne, Francis X. Bushman, William Farnum and Anita Stewart.

Some who sent flowers were Lord and Lady Wellesley, Brig. Gen. Hoare, Charles B. Dillingham and the Shuberts. Messages of sorrow were received from Elsie Janis, Lou Tellegen, Geraldine Farrar, Lew Fields, Bessie McCoy, Florence Walton, Carl Haya, Dorothy Dickson and many others.

A private service for the family was held Tuesday afternoon, and interment was in a vault in Woodlawn.

WOULD HEAR FROM FRIENDS

Clarke Silvernail, one of our very clever young actors and one of the very first to go over there, has sent Wales Winter a souvenir in the shape of a belt taken from a German in the trenches.

Mr. Silvernail is in the hospital service and writes he would be glad to hear from his friends here. His address may be obtained at Mr. Winter's office, 1476 Broadway.

NEW PLAYS AT NEIGHBORHOOD

The Neighborhood Players, at the Neighborhood Playhouse in Grand Street, presented two plays new to American audiences on Saturday night. These are "Tamura," a Japanese play with Michio Ito and Toshi Komori as added members of the cast, and "Fortunato," translated from the Spanish of S. and J. Alvarez-Quintero.

ETHEL BARRYMORE ILL

The Empire Theater was dark on Monday, Tuesday and Wednesday nights of last week owing to the illness of Ethel Barrymore. Miss Barrymore had a severe attack of bronchitis. She resumed her engagement in "The Off Chance" on Thursday night.

THE BROADWAY TIME TABLE

FOR WEEK ENDING MARCH 2

| Theater | Play | Date of Production | Number of Performances |
|------------------|--------------------------|--------------------|------------------------|
| Astor | Why Marry | Dec. 25 | 93 |
| Belasco | Polly With a Past | Sept. 6 | 225 |
| Bijou | Girl o' Mine | Jan. 28 | 42 |
| Booth | Seventeen | Jan. 21 | 52 |
| Broadhurst | Madonna of the Future | Jan. 28 | 42 |
| Casino | Oh, Boy! | Feb. 20 | 443 |
| Century | Chu Chin Chow | Oct. 22 | 164 |
| Cohan | The King | Nov. 20 | 127 |
| Cohan and Harris | A Tailor-Made Man | Aug. 27 | 227 |
| Comedy | Youth | Feb. 20 | 14 |
| Cort | Flo-Flo | Dec. 20 | 91 |
| Criterion | Happiness | Dec. 31 | 77 |
| Eltinge | Business Before Pleasure | Aug. 15 | 240 |
| Empire | The Off Chance | Feb. 14 | 17 |
| 44th Street | Maytime | Aug. 16 | 110 |
| 48th Street | The Love Mill | Feb. 8 | 28 |
| Fulton | Billeted | Dec. 25 | 85 |
| Gaity | Sick-a-Bed | Feb. 25 | 8 |
| Globe | Jack o' Lantern | Oct. 16 | 158 |
| Harris | Success | Jan. 28 | 43 |
| Hippodrome | Cheer Up | Aug. 23 | 332 |
| Hudson | The Master (rev.) | Feb. 19 | 16 |
| Liberty | Democracy's King | Feb. 19 | 16 |
| Longacre | Going Up | Dec. 25 | 84 |
| Lyceum | Yes or No | Dec. 21 | 84 |
| Lyric | Tiger Rose | Oct. 3 | 183 |
| Manhattan | Revelation (film) | Feb. 18 | 25 |
| Maxine Elliott | Garden of Allah (rev.) | Aug. 22 | 233 |
| Morosco | Eyes of Youth | Sept. 24 | 195 |
| New Amsterdam | Lombardi, Ltd. | Dec. 31 | 77 |
| Norworth | Revue of 1918 | Feb. 21 | 13 |
| Park | Under Pressure | Jan. 17 | 59 |
| Playhouse | Seven Days' Leave | Feb. 4 | 33 |
| Plymouth | Little Teacher | Feb. 1 | 37 |
| Princess | Gypsy Trail | Dec. 24 | 110 |
| Punch and Judy | Oh, Lady! Lady! | Feb. 18 | 17 |
| Republic | Her Country | Feb. 25 | 8 |
| Shubert | Parlor, Bedroom and Bath | Feb. 14 | 23 |
| 39th Street | The Copperhead | | |
| Winter Garden | A Cure for Curables | | |
| | Sinbad | | |

GRACE LA RUE AT PALACE

Bill Includes Spectacular Melodrama,
Bessie Clayton and Others

Grace La Rue returns to vaudeville at the Palace Theater this week as the headline attraction. Miss La Rue has several interesting songs for this engagement. Miss La Rue's individual way of singing songs has met with great favor in vaudeville and her return is an agreeable event for two-a-day fans.

A scenic-sketch novelty will be shown in "On the High Seas," by Langdon McCormick. This is a spectacular melodrama by George Melrose. Bessie Clayton remains for a third week with Paisley Noon, the Gilding O'Means and the acrobatic Mosconi.

Beatrice Herford returns to the Palace with new material. Joe Jackson comes back with his ramshackle bicycle. Lee Kohlmar, comedian, comes from the legitimate to give vaudeville a new sketch called "Two Sweethearts." This is by Samuel Shipman and Clara Lipman and staged by Louis Mann. Santy and Norton will sing "with trimmings"; and Elsa Ruegger and company will offer a smart musical act. Other numbers on the bill will be Derkin's Dogtown and Weber and Ridner.

GILLETTE AT THE BRONX

Clare Kummer's new play, "A Successful Calamity," starring William Gillette, was the attraction week of Feb. 18 at the Bronx Opera House. Mr. Gillette's extremely natural portraiture of Henry Walton was watched with deep interest and met with instantaneous favor. Noticeably good interpretations were also contributed by Louise Butter, Ruth Findlay, William Devereaux and Maria Ascaraga. This engagement gave New York theatergoers their last opportunity to see Mr. Gillette in the play, as he leaves for London shortly.

IDA C. MALCOLMSON.

NEW MUSICAL FARCE

"Yours Truly," a farce with music, will be produced this Spring with T. Roy Barnes as the featured player. The book and lyrics of the piece are by Thomas J. Gray and the music by Herbert Stothart.

"PETTICOATS" MAY COME HERE

"Petticoats," the new play by Cyril Harcourt, now in Atlantic City, may be produced on Broadway in a short time.

BIRTHS

A daughter was born on Feb. 20 to Mr. and Mrs. Murdock Pemberton. Mr. Pemberton was formerly press representative at the Hippodrome and is at present a chief yeoman in the United States Navy.

DEATHS

DAVIES.—Matilda Davies, thirty-seven years old, concert and opera singer, died of Bright's disease Feb. 11 in St. John's Hospital. She lived at No. 690 Prospect Place, Brooklyn. She was a pupil of Madame Tippet and sang with the Aborn Opera company and with the Gypsy Love company.

FRASER.—Eugene Fraser, well known as an actor in Stock, died Feb. 17, in the Holy Name Hospital, Brooklyn, of pneumonia, after an illness of about two weeks. Mr. Fraser was in the latter forties. For a number of years he was a member of the Corse Payton Stock company, playing in Brooklyn and Newark. Last year he was on the road with "The Naked Truth." His latest engagement was in Stock in Lawrence, Mass., from which place he returned only a short time before he was stricken with his fatal illness. Funeral services were held under the auspices of Brooklyn Lodge of Elks.

HAROLD.—Mrs. May Thompson Harold, widow of Donald Harold, whose death in Baltimore was reported on Jan. 24 last, died Feb. 6 at her home, 418 North Greene Street, Baltimore. She had been an actress and had appeared in many celebrated plays. She was 79 years old.

HERBERT.—Harry Maurice Herbert, who had been seen on the American stage for thirty years, died Feb. 7 in the German Hospital, after an illness of a year. He was fifty years old. Mr. Herbert was born in this city and had appeared in many well known productions. For several years he had been a member of the York Herbert Trio. He leaves one son.

MCGINN.—Francis McGinn, forty-two, an actor, whose last role was that of the Judge in "Oh, Boy!" at the Princess Theater, died of heart disease suddenly on Feb. 15 in his home at 340 Riverside Drive. He was a member of the Lambs and Friars clubs.

SARJEANTSON.—Kate Sarjeantson, actress, died Feb. 16 in her home, No. 50 West Ninety-fourth Street. She was born in Wales, daughter of Philip Sarjeantson, R.A., a noted painter. Making her first appearance on the stage twenty-five years ago, she acted in the Barrie plays in London and came here, after the war started, in Marie Tempest's company. Her last part was in "Rambler Rose." She is survived by her husband, George Power, an English actor, and a daughter, Nancy Sarjeantson, playing in "A Tailor-Made Man."

VAN CLEEF.—Augustus Van Cleef, well known as a writer upon art and drama, died Feb. 14 in the hospital on Ward's Island after a long illness. He was connected with the New York *Herald* for several years.

NEW YORK THEATERS

EMPIRE

B'way and 40th St.
Evens. at 8.15. Mats.
Wed. and Sat. at 9.15.
CHARLES FROHMAN PRESENTS

Ethel Barrymore

In the New Comedy
by R. C. CARTON

THE OFF CHANCE

LYCEUM

45th St. and Broadway.
Evens. at 8.30. Mats.
Thurs. and Sat. at 9.30.

DAVID BELASCO PRESENTS

A Play of the Great Northwest by
Willard Mack

Tiger Rose

BELASCO

West 44th St. Evenings
at 8.30. Mats. Thurs.
and Sat. at 9.30.

DAVID BELASCO PRESENTS

POLLY WITH
A PAST

A Comedy by George Middleton
and Guy Bolton.

Cohan & Harris

B'way & 42d St.
Evens. at 8.15. Mats.
Wed. & Sat. at 9.15.

Cohan & Harris Present
Punniest Comedy of Recent Years

A TAILOR-MADE
MAN

A new comedy by Harry James Smith
with GRANT MITCHELL

COHAN

THEATRE, 45d Street and
B'way. Evens. at 8.30. Mats.
Wed. and Sat. at 9.30.

COHAN & HARRIS PRESENT

Mr. Leo Ditrichstein

In a New Comedy

"THE KING"

By Callavet de Fiers and Arens.

GAIETY

Broadway and 40th Street.
Evens. 8.30. Mats. Wed. and
Sat. 9.30.

KLAW & ERLANGER PRESENT

SICK-A-BED

The Biggest Laugh Maker
of the Season

BY ETHEL WATTS MUMFORD

MOROSCO

45th St., West of B'way.
Evens. at 8.30. Mats. Wed.
and Sat. at 9.30.

Oliver Morosco's Laughing Sensation

LOMBARDI, LTD.

With LEO CARRILLO

Biggest Comedy Hit in Years
Seats 10 Weeks in Advance

OPERA HOUSE TO BE SOLD

The Lexington Opera House, the last of Oscar Hammerstein's theatrical operations, may be taken away from him as the result of an auction sale of the property which has just been ordered by Justice Hotchkiss of the Supreme Court, the outcome of a foreclosure action which has been pending since Aug. 2, 1916. The Manhattan Life Insurance Company holds a mortgage of \$450,000 on the property, and it is the foreclosure of this lien that has brought the property to the auction block.

Franklin H. Mills has been appointed referee to sell the big opera house on the east side on Lexington Avenue, between Fifty-first and Fifty-first streets.

NEW YORK THEATERS

New Amsterdam

West 42d St. Evenings 8.10

Mats. Wed. and Sat. at 9.10

Klaw & Erlanger, Managers

Cohan & Harris Present

THE COHAN
REVUE 1918

A musical conglomeration in 3 acts. Book by Geo. M. Cohan. Music by Irving Berlin and Geo. M. Cohan.

Criterion

B'way and 44th St. Evens.
at 8.15. Mats. Wed. and
Sat. at 9.15

Laurette Taylor

In a New Comedy

"HAPPINESS"

By J. HARTLEY MANNERS

REPUBLIC

West 42d St. Evens.
8.30. Mats. Wed. and
Sat. at 9.30

A. H. WOODS PRESENTS

PARLOR,
BEDROOM
and BATH

By C. W. BELL and MARK SWAN.
With FLORENCE MOORE and JOHN CUMBERLAND.

ELTINGE

West 42d St. Evens. 8.30
Matinees Wednesday and
Saturday, 9.30.

A. H. WOODS PRESENTS

BUSINESS BEFORE
PLEASURE

With BARNEY BERNARD and
ALEXANDER CARR

By MONTAGUE GLASS and JULIUS

EDWARD GOODMAN

Liberty

Theatre, W. 42d St. Evens. at
8.30. Matinees Wednesday
and Saturday at 9.30.

COHAN & HARRIS PRESENT

GOING UP

A Musical Comedy

Book and Lyrics by Otto Harbach and James
Montgomery.

Music by Louis A. Hirsch.

"None can afford to miss it—
all can afford to go."

"CHEER UP!"

Management
CHARLES DILLINGHAM

AT THE
HIPPODROME

Matinees
Every Day
Staged by
R. H. Bernards

Seats 6 Weeks Ahead

SHUBERT BUYS CENTURY EFFECTS

J. J. Shubert, manager of the Winter Garden, paid \$16,000 for the costumes, scenery and other effects of "The Century Girl" and "Miss 1917," which ran last year and this year in the Century Theater, at auction Feb. 21 in the Columbia Storage Warehouse. The lot was valued at \$100,000, said to have been the price paid by F. Ziegfeld, Jr., and Charles H. Dillingham in producing the two shows.

PLAYERS ENGAGED

Arthur Hopkins has engaged Lionel Atwill, who was last in Grace George's stock company, as leading man for Alla Nazimova in her Ibsen repertoire.

Clara Moore, a Western actress who was seen on Broadway in "Bunker Bean," has been engaged for the leading feminine role in "A Cure for Curables," a comedy in which William Hodge is appearing at the Thirty-ninth Street Theater.

Eileen Van Buren, whose last Broadway musical comedy work was in "Have a Heart," has been engaged for the principal feminine role in "Follow the Girl," which the Shuberts will present at the 44th Street Roof Theater.

The cast engaged for the Paul Decker company in "The Ruby Ray" include in addition to Mr. Decker, Helen Wilson, Rever Greenwood and Helen Valley. The company opens Feb. 21 out of town.

NEW YORK THEATERS

Playhouse

48th, E. of B'way
Phone Bryant-2628

Evens. 8.30. Mats. Wednesday & Saturday 2.30.

COHAN AND HARRIS, PRESENTS

THE LITTLE TEACHER

A Comedy Drama, by Harry James Smith,
author of "A Tailor-Made Man."

MARY RYAN

WILLIAM A. 48th St.

Theatre, near B'way. Phone Bryant-175

Eve. 8.15. Mats. Thursday & Saturday 2.15.

Andreas Dippel, PRESENTS

THE LOVE MILL

Book and Lyrics by Karl Carroll

Music by Alfred Francis

A Musical Comedy Humorously and Tastefully Original with All-Star Cast, including A Large Chorus of Beautiful Girls.

WINTER GARDEN

B'way and 50th Phone 2330 Circle

Evens. Mats. Tuesday Thursday and Saturday 2.00.

AL. JOLSON

IN
"SINBAD"

SHUBERT 44th W. of B'way. Phone 5435

Bryant. Evens. 8.15. Matinees.

Wed. & Sat. 2.15.

LIONEL BARRYMORE

IN THE COPPERHEAD

BY AUGUSTUS THOMAS

44th St.

Theatre, 44th St. W. of Broadway. Phone 7292

Bryant. Evens. 8.00. Matines.

Wed. & Sat. 2.00.

A PLAY WITH MUSIC

MAYTIME

With CHARLES PURCELL
and PEGGY WOOD & WILLIAM NORRIS

Booth

Theatre, 45th St. W. of Broadway. Phone 8161

Matines, Wed. & Sat. 2.30.

BOOTH TARKINGTON'S
SEVENTEEN

A Play of YOUTH and LOVE and SUMMERTIME

39th St.

Theatre, 39th St. W. of Broadway. Phone 413

Bryant. Evens. 8.30. Matines.

Wed. & Sat. 2.30.

MR. LEE SHUBERT PRESENTS

WILLIAM HODGE

In a New Comedy in Four Acts

"A CURE FOR CURABLES"

ASTOR

45th St. and B'way. Phone 227

Bryant. Evens. 8.30. Matines.

Wed. & Sat. 2.30.

"WHY MARRY?"

A Comedy by James Lynch Williams.

With a Cast of Unusual Distinction

Casino

B'way and 39th St. Phone 2346

Grand. Evens. 8.15. Matines.

Matines Wed. & Sat. 2.15.

2nd YEAR

Of the Smartest of Musical Comedies

OH, BOY

Maxine Elliott's

Theatre, 39th St. of B'way. Phone 1470

Evens. 8.30. Matines. Wednesday & Saturday 2.30.

Marjorie Rambeau in EYES OF YOUTH

BIJOU

Theatre, 45th St. W. of B'way. Phone 5420

Mat. Thurs. & Sat. 2.20.

ELIZABETH MARBURY and MESSRS. SHUBERT

GIRL O' MINE

Present

an intimate

NEWS OF STOCK PLAYS AND PLAYERS



KITTY WOLFE

Above is a perfect likeness of Kitty Wolfe (Mrs. Harry Clay Bianey), who is just recuperating after her serious accident of this winter, when she was struck by a passing automobile. Miss Wolfe will soon start to select her company of players for her permanent stock company, which she will open after the Lenten season. Miss Wolfe is well known on the legitimate stage and her last appearance was in support of Harry Clay Bianey with "In Walked Jimmy." One might say that her career has been wide and varied. She has played in all the principal theaters of England, Japan, Australia and New Zealand. Miss Wolfe and Mr. Bianey had the first English speaking company to ever tour the Samoa Islands. We are not at liberty at the present writing to state just where Miss Wolfe will locate her stock company for the Summer, but rumor has it that it will not be many miles from Broadway. In any event we are sure that Miss Wolfe will give us the highest standard in plays and that her supporting company will be one of the best that are in the profession to-day.

THE KNIFE AGAIN BY STOCK

MINNEAPOLIS, MINN. (Special).—Eugene Walter's "The Knife" received its second presentation in Minneapolis within a period of four months, the play having been given at the Metropolitan last November by a traveling company, and again at the Shubert week Feb. 10, by The Players, the stock production comparing most favorably with the road attraction. Despite its somewhat gruesome atmosphere, large audiences seemed to enjoy the play.

Chief interest centered around the Kate Tarielton of Florence Stone and the Dr. Manning of Dwight Meade. As would be expected, Miss Stone took full advantage of the opportunities offered in the third act for emotional acting, and her sufferings were all too real. Dwight Meade was a most sincere and convincing Dr. Manning. This young leading man, by his consistently good work, is fast making for himself an enviable niche in the hearts of Minneapolis stock-lovers. Jack Marvin was a likable young attorney; Gertrude Ritchie a business-like assistant to Dr. Manning; and Frederick Dunham was in his usual good trim as the assistant district attorney. Minor roles were well played and the production received a typical Shubert stage setting.

After two weeks of serious drama at the Shubert, the Players presented the farce novelty, "We Are Seven," week Feb. 17, following which a melodrama, "The Genius." Both of these plays are new to Minneapolis playgoers, never having been seen in this city before.

CAROLINE BEEDE.

CHEATING CHEATERS

SEATTLE (Special).—The Wilkes Players presented for the first time here Max Martin's great mystery drama, "Cheating Cheaters," week of Feb. 11. The play abounds in thrills and surprises from start to finish and the audience is kept guessing until the climax at the close. Grace Huff did splendid work as Nan Carey. Ivan Miller, as Tom Palmer, pleased greatly. George Rand, as Steve Wilson, a crook, always ready to take desperate chances, played the part to perfection. Fanchon Everhart, Jane Darwell, Ruth Renick, Henry Hall, Norman Feuer, and others added greatly to the success of the performance, which was worthy of the applause and praise of the capacity houses. The settings were up to the usual high standard of the Wilkes Players, thanks to Director Addison Pitt. Same company in "The Dawn of a Tomorrow," week 17.

CAROLINE MENDELL.

THE LOVE LIAR, "OVER NIGHT"

OAKLAND, CAL. (Special).—Bishop: The Bishop players, Feb. 11-16, are presenting the howling comedy success "Over Night," and to say it is a riot of fun is putting it mild. The entire cast seems to try to outdo each other in making laughs, and the situations in which the newlyweds are placed are exasperatingly funny. Betty Price, Edward Hearn, Eleanor Parker and Will Lloyd are seen in the leading roles of Mr. and Mrs. Darling and Mr. and Mrs. Kettle, and Ben Erway, Harry Garrity, Hugh Metcalf, George Webster and Georgia Knowlton are all seen to good advantage in their various roles. Camille Purdy, former University of California star actress, is making her first appearance with the company and takes good care of the part of Caroline Powers. Manager H. W. Bishop gave his patrons their first opportunity of seeing "Capt. Kidd, Jr." Feb. 17-23, and has engaged William Rainey, a popular juvenile leading man, to take the lead. Much interest is being shown in this production, as Mr. Rainey is a former University of California student and achieved much fame in theatricals while in college.

Macdonough: The Crane Wilbur players are presenting for the first time on any stage Crane Wilbur's own play, "The Love Liar," and the same is playing to S. R. O. at all performances. So great has been the demand for seats that Mr. Wilbur has had to give two extra matinees. Mr. Wilbur appears in the role of a noted violinist who has had many love affairs. He has surrounded himself with a number of pretty girls who all have important parts. Jane Urban appears in the role of a cabaret dancer and makes an instant hit. Jane O'Rourke also has a good part and as usual she makes the most of it.

LOUIS SCHEELINE.

MAE DESMOND IN OLD PLAY

SCHEECTADY, N. Y. (Special).—Mae Desmond and company seem to be repeating their former success which they enjoyed at the Van Curier last season. Week Feb. 18-23 (third week), they presented that old favorite "In Old Kentucky" and drew capacity houses. All the members of the cast had suitable parts, Guy Hitner's characterizations especially causing much favorable comment. Franklyn George, Dudley Clements, Oiga Gray, Summer Nichols, Bijou Washburn and Frank Fielder completed the well-balanced cast. Week 28-Mar. 2, "Cheating Cheaters." "Eddie" Levi has returned from St. Louis to again take charge of the Van Curier box office.

NAT SAHR.

COMPOSITE LAYOUT AT LYNN, MASS.

Central Square Company Launched "The Cinderella Man" and Road Shows and Pictures Did the Rest

LYNN, MASS. (Special).—The Central Square Stock company, Harry M. Goodhue, manager, opened the season Feb. 23, with Alice Bentley, former leading woman at the Auditorium, now at the head of her own company, in the role of the modern princess in "The Cinderella Man." Many clubs of young women made advance reservations for the initial performances, and gave a grand ovation for their favorite.

Ernestine Morley and Arthur Vinton, leads at the Auditorium; E. V. Phelan, manager, Jack Bennett, stage director, together with James S. Barrett, who is being featured in "Forgiven," were given a warm reception during the early performances, week of Feb. 18. As Annie Dennison, Miss Morley gives a thoroughly convincing and highly pleasing portrayal of the title role. She is endowed with a vivid personality that appeals. Arthur Vinton is seen in the character of Jack o' Diamonds. His conception and interpretation of the part is all that could possibly be desired. James S. Barrett, as Denver Dan, gets an ovation every time he appears, being a former Auditorium favorite. The supporting company includes Sadie Gailloupe, Edith Cooper, Walter Grey, John Taylor, Bert Kellers, Ernest Stone and Stage Director Jack Bennett.

Park Theater opened week of Feb. 18 under new policy, booking best road shows. Initial offering first three days, "40 Thieves," with Charlie Mac playing the lead, supported by a quintet of clever comedians, including Roy Sears, Jerry Mandy, Nat Brown, Joe Madden and Billy Cumby. Beatrice Mignon and Mae Kearns are the vocalists, backed by the "Pickpocket Chorus," Vera Leroy, Rose Clayton, Vera Ward, Bertha Whyte, Dolly Ford, Kid Leeney, Virginia Leonard, Ruth Brady, Maxime Wheeler, Eliza Chester, Eleanor Vincent, Vida Duval, Lillian Brownie, Babe La Salle, Edna Bates and Helen Rogers. Edna Davidson makes a hit as a movie actress. "Oh, Boy!" was the offering for the last three days of the week. Good business at both matinee and evening performances.

Central Square Family Theater, Harry M. Goodhue, manager, last week under existing policy. Week of Feb. 18, "Columbia U. S. A. Girls," a patriotic, mirthful and tuneful offering, featuring Mackie and Walker, comedians, in "Over the Top." Photoplay, "A Mother's Sin," Blue Ribbon subject, with Earle Williams in the leading role, followed by the Big V comedy picture, "He

Had to Camouflage." Week of Feb. 25, Miss Alice Bentley and her own New York company in "The Cinderella Man," marking the transformation from all pictures and vaudeville to stock and vaudeville combined.

At the Strand, Al Newhall, manager, German spies, red-blooded American love scenes in real munition plants, with Wallace Reid in the lead, form the combination that made "The Thing We Love" one of the most thrilling and interesting pictures of the new year. Elisabeth Risdon is being featured in the title role of Mother. There is an interesting Strand Topical Review, a rattling good comedy with plenty of action. Solo numbers are contributed by Vera Coombes and John Mathews, the latter a New York tenor.

Elsie Ferguson is appearing in "The Song of Songs" and Viola Dana in Metro's "The Weaver of Dreams." These are followed by Frank Keenan in his newest production, Benjamin Chapin in his famous impersonation of Abraham Lincoln in "The Son of Democracy," Edith Storey in "Revenge," William S. Hart in "Blue Blazes" Rawdon, and Douglas Fairbanks in "Headin' South," the latter an eight-part production. The Strand is presenting the first of a series of five official United States war films showing the soldier boys of Lynn and elsewhere doing their bit somewhere over there.

The screen feature at the Olympian is "Alimony," with Josephine Whittell playing the lead. As the idle wife, divorcee and adventuress she is about as affectionate as a centipede and with a heart that would sink a submarine. It is only fair to say that in private life Miss Whittell isn't a bit like the awful woman she portrays in this production. "Hungry Lions in a Hospital" is one of the latest of Fox Sunshine comedies. A playlet by Lottie Williams and company is entitled "On Stony Ground" and is genuinely humorous. There are five vaudeville numbers of merit on the Olympia program. For the week-end, Churchill's Musical Revue, with a dozen merry maidens. Feature picture, Herbert Brenon's "The Lone Wolf," based on the story by Louis Joseph Vance, which appeared in the *Saturday Evening Post*.

With captivating Frances Carpenter in the leading role, "Babes in the Wood" is being presented at the Theater Comique. It is a Fox production. Gladys Brockwell appears in "The Branded Soul" and William S. Hart in "The Fugitive."

AUBREY GOODALL.

"TALK OF N. Y." IN LAWRENCE

LAWRENCE, MASS. (Special).—For the third time this season the Emerson Players (Bernard Steele, Managing Director) forsook the realms of drama and presented a musical comedy, "The Talk of New York" was their offering, and it was easily the best performance of musical comedy given by the company thus far. The various members of the company were seen to advantage in congenial roles, and augmented by a chorus of local talent, gave a very creditable and satisfactory performance.

Joseph Crehan as Kid Burns was the "big noise," and once more clinched his hold of popularity, which increases by bounds with each new role he portrays. He played the part to perfection, and the way he put over his gags was refreshing. Dorothy Dickinson as Jerry (Geraldine) Wilcox was delightfully charming in her usual sweet and captivating manner, which won the hearts of the audience at every performance. Miss Dickinson shared honors equally with Mr. Crehan. Leo Kennedy played the part of "Fweddie" (Frederic) Stevens very much to the effeminate, but, nevertheless, delightfully absurd.

The rest of the cast included Maud Blair as Grace Palmer, a "business" woman, in which role she gave a good account of herself. Georgette Marcel as Isabelle McFadden had a small part but appeared to advantage, as did Franklyn Munnell as Dudley Wilcox, Richard Barry as Martin McFadden, Bernard Steele as Joe Wilcox, Thomas Whyte as Commissioner Thompson and Andy Gray, Henrietta Connor as Mrs. Wilcox, Joe Guthrie as a policeman and George Lambert as a waiter.

Miss Florence Saxon, a soloist from Lowell, Mass., was engaged for a specialty number, as was Master George Lambert, a local boy soprano.

"Our New Minister," Feb. 25-Mar. 2.

Managing Director Steele announces for week of March 4, "Playthings"; week 11 "The Confession"; week 18, "Arrah-Na-Pogue." The theater will remain dark during Holy Week, but will reopen with a mammoth production of "The Red Mill."

W. A. O'REILLY.

"KITTY MACKAY" IN NEW HAVEN

NEW HAVEN, CONN. (Special).—The Hy-Perlon Players in "Kitty Mackay" brought a wee bit of bonny Scotland to New Haven. Their dialect was perfect, their atmosphere excellent and their costumes splendid. Jane Morgan as Kitty was youthful, winsome

and altogether bewitching. Never has she been more fascinating. Her gowns were beautiful. Alfred Swenson as the soldier lover won our hearts as well as Kitty's. He looked particularly handsome in the uniform with the "muff" for a hat. Arthur Griffith and Frank Thomas as MacNab and MacGregor were characteristic old cronies. They got many a laugh from their unsteady speeches and walk. Louise Farnum did very well with the crabby lines. Faith Avery as Mag Duncan was splendid. Her costumes were more than worthy of note. De Forrest Dawley as Lord Inglehart was good. Russell Fillmore as Philip was not "deucedly English," but he was "deucedly funny," which after all is quite essential. Lorle Palmer as Mrs. Grayson was charming. Emma Martin as Miss MacNab and Janet Mansfield as Jean and Jerome Broderick as Thomas completed the cast. Director Andrews may take great pride in the production and should compliment his players highly. "Pals First," 25.

HELEN MARY.

WHEN WE WERE 21

SOMERVILLE, MASS. (Special).—(Clyde E. McArdle, Mgr.)—The sweetest story ever told might be fittingly used in describing "When We Were 21," the attraction presented by New England's stock company, the Somerville Theater Players, starting Monday matinee, Feb. 21. It was Nat Goodwin's great success and will, no doubt, be one of the biggest for the Players, for they do it extremely well. Arthur Howard, as Dick Carew, is seen in the first character role he has played this season. Mr. Howard does himself and the company credit. John M. Kline, John Dugan and Brandon Evans form the other three members of the "club," and each and every one realized his responsibility and made every point tell. Adelyn Bushnell, as Phyllis, although evidently laboring under a heavy cold which made talking an effort, looked charming and won the hearty commendation of the capacity audience present. Gertrude Shirley, as the Firefly, lacked weight, but made up for it with an earnest effort and a pretty gown. John Gordon, for the second time in a short while, again demonstrated his ability to do things and created a lasting impression as the Imp. Ruth Fuerling, as Habette, looked and acted the role to perfection. Arthur Ritchie arranged two pretty sets, both of which showed careful attention to detail. "Rich Man, Poor Man," week of Feb. 25-March 2.

STEADY.

"PETTICOATS" AT ATLANTIC CITY

Cyril Harcourt Wrote it, and a Company Undertook to Put it Over—This Raised the Query, "What's it About?"

ATLANTIC CITY, N. J. (Special correspondence).—The name of the play just produced here is "Petticoats." The Cast: Sybil Carew, Maude Hannaford.

Thomas, Henry Travers. Capt. Eric Lowndes, Leonard Mudie. Surgeon Capt. Ross, Roy Gordon. Gen. Leyland Carew, Etienne Giradot. Mrs. Rockingham, Florence Enright. Com. Sir Rupert Yeld, Norman Trevor. Capt. the Earl of Crowborough, Cyril Harcourt.

Ferrers, Byron Russell.

Sybil Carew explains in the first act that Captain Lowndes had been gassed by the Germans. Perhaps that is what was the ailment of the whole business. At any rate the Captain, well played in all respects, was no paler than the whole fabric as it stood at the final curtain. And the gassing experience was general.

Obviously, Cyril Harcourt seized upon his second pencil under the impression that a play is a perfectly simple thing to do, provided one can find enough words without repeating any, and can arrange them so as to make them appear wise, witty, cynical and meaningless.

An obtuse person might wonder at the choice of such an exceptional case. To the initiated it is clearly evident that even a constellation can't get away with it. For, after all, "the play's the thing." Out of a perfectly fertile thing, Mr. Harcourt has chosen the thinnest of plots, talked it to death, and then cruelly thrown it out into the world to struggle for itself. True, at times there are flashes of wit that leads one to think Mr. Harcourt has been camouflaging, and the finesse with which his characters are drawn almost proves the charge. Nor is subtlety entirely absent from the melange. But, as one of the gasses expressed it with sublime naivete, "What was it all about?"

To choose one particular star out of the constellation and say barefacedly "the best" is an utter impossibility. Norman Trevor was assigned a part that fitted him "comfortably"—a part which was comfortably presented. One cannot condone the cynicism that was placed at his disposal, but that was not his fault. Maude Hannaford and Florence Enright worked hard—they had to. Leonard Mudie and Roy Gordon made the very best out of a paucity of good lines. Etienne Giradot presented the eccentricities furnished in his well known and skilful style. And a share goes to Henry Travers, saving a bit of the laurel for Byron Russell. Last, but not least, Cyril Harcourt presented the character of a thoroughly English captain in the military.

Activity of the "Hard Boiled Eggs"

Amusement men of the resort are having an interesting battle behind the scenes to prevent some of the "hard boiled eggs" from starting another Sunday closing campaign similar to some of the affairs that in the old days kept the live wires of the city constantly at war with reformers who have done their best on many occasions to put the resort in the class with Ocean City and other "quiet" centers.

The Ministerial Union, which is comprised of the majority of the clergymen of the resort, started activities during the fuel troubles which were general throughout the East, declaring that theaters and indoor amusements should not be permitted to re-

main open on Sunday and consume coal when churches were combining their services in order to conserve fuel.

The Atlantic City Amusement Association, which has been foremost in promoting entertainment for the home folks and visitors since its organization this winter, immediately got on the job and to date has succeeded in keeping the closing movement out of sight. The matter was referred to a committee by the ministers, and it is now believed that the committee will permit the matter to slumber until summer arrives and that all untoward actions will stop.

"The Birth of a Nation," which was to have been shown here for three days at the Colonial, has been sidetracked through notice from Mayor Harry Bacharach, who insisted that this was no time to arouse feeling between races and officially banned the picture. The Stanley Company, controlling the Colonial, immediately cancelled the engagement, although the film ran to capacity houses here a couple of seasons back at the New Nixon and efforts of the authorities to close it down was prevented by the courts, which enjoined the commissioners from interfering.

Manager Megill, of the Garden Pier, is booking the best auto manufacturers of the country for the annual over-the-ocean auto show, which is to be staged on this pier during Easter week. Advance reservations are already in excess of the number of exhibitors showing last Easter.

The wrestling bouts, which have been so well received at the New Nixon Theater, are to be moved to the Apollo. Manager Fred Moore has booked Mike Yokel, the Utah wonder, and John Kilonis, present middle-weight champion, as the feature in a double bill that will be staged there on March 4.

William A. Brady is having a lively time staging "Sealed Orders," a super-film with the final chapter laid in Longport, a neighboring resort of this city. He has assembled a 100-foot dirigible which is to be exploded during a battle in mid-air over the ocean with Beryl Kendrick, a shore aviator, tossing the bombs from a flying boat.

Harley Knowles, his director, while making an inspection of the plant that has been set up at Longport, had a close call with serious injury and possible death when he plunged into a large vat filled with acid which gives off the fumes used to inflate the big sausage. June Elvidge, who is playing opposite Montague Love in the leads, was a member of the party and first to realize his danger. She had him half way out of the vat when Brady and Love came to her assistance. Knowles' clothes were stripped from his body and he was wrapped in a blanket and rushed to the Traymore Hotel, where the house physician attended him. He was able to return to the job next day.

Shore theatrical managers have developed a penchant for oratory and essay work. W. E. Shackelford, manager of the Million Dollar Pier, recently read an instructive and amusing paper before the Elks, and now Samuel Megill, of the Garden Pier, has sprouted forth as an orator at the Rotary Club, where he delivered a striking address on pier possibilities in Atlantic City a few days ago.

CHARLES SCHEUER.

CINCINNATI

CINCINNATI (Special).—Evidently old-fashioned minstrels still appeal to a certain element among theatergoers, for Gun Hill's troupe of black-face entertainers drew surprisingly well at the Lyric week Feb. 10-16. I use the word "surprisingly" in its fullest sense, for the calibre of the show was not of the order that would delight the regular clientele of the Lyric. At times one wondered if the performance was really intended for the professional stage. There were, of course, bright spots, but they were like the oasis in the desert. The orchestra surely could have tuned a little closer to international pitch, and the stage crew might have provided wood wings for an exterior setting instead of interior flats. The performers seemed to be thoroughly at home in any surroundings, however, so it really mattered but little. Evidently the theatrical war was not marked by hostilities on the Cincinnati firing line last week.

The best balanced bill of the entire season was presented at Keith's week Feb. 10-16. La Graciosa in "Visions in Fairyland" opened the program and proved to be a beautiful fantasy of light and color. Bertie Beaumont and Jack Arnold did splendidly in "The Sergeantine," the touch of wartime atmosphere being especially timely. The best thing on the bill was unquestionably Bayonne Whipple and Walter Huston in the very unusual playlet, "Shoes." Some excellent operatic singing was presented by the company under Countess de Leonard. Both costumes and scenery were attractive.

Julia Sanderson and Joe Cawthorne entertained large audiences at the Grand. Feb. 11-16. Cawthorne was as funny as ever, and Miss Sanderson proved to be the same fascinating little body that she has always been. "Rambler Rose" failed to give either star the opportunities deserved.

Henry Hadley becomes the guest conductor of the Symphony Orchestra for a month. Galli Cucuel sings Feb. 22-23; it was a sell-out in advance.

MANNEAPOLIS

MINNEAPOLIS, MINN. (Special).—The delightfully different comedy, "Good Gracious, Annabelle," has come and gone, and no more agreeable attraction has been seen in Minneapolis in many a day. The engagement, which was for a week, opened at the Metropolitan on Sunday night, Feb. 10. We should indeed be grateful, first to Clare Kummer, from whose clever pen came this refreshing play with its sparkling dialogue; second, to Isabelle Lowe, who makes the ingenuous Annabelle the most delightful, lovable little fool imaginable; third, to Arthur Hopkins, to whom credit in heaping measure is due for a splendid presentation of the play; and, last but not least, to Manager Scott of the Metropolitan. Nor should we fail to make mention of Lydia Dickson's Lottie, the slavey, played in well nigh perfect fashion; Ralph Bunker's excellent playing of the irresponsible young millionaire, whose only sober moments are spent on New Year's afternoon; and the sincere and likable hero, John Rawson, of Robert Midtemass. The balance of the notable cast, each of whom lent valuable support in smaller parts, consisted of Clare Spencer, Mabel Maure, Harry Ingram, Thomas Keogh, Harry Sothern, Walter Geer, J. Palmer Collins, Harry C. Bradley, Mac Mumber, and Willis Reed.

Following "Annabelle" at the Metropolitan came the saucy Mitzl, famous prima donna comedienne, in the gay comic opera, "Pom Pom," which spent the week of Feb. 17 in Minneapolis, and, on top of this, another musical comedy, "You're in Love." Early bookings at the Metropolitan include "The Gypsy Trail" and "Oh, Boy!"

The Players appeared at the Shubert week Feb. 10, in "The Knife," with Florence Stone and Dwight Meade sharing honors in the leading roles. Week of Feb. 17, the farce, "We Are Seven," followed by "The Angelus."

In these stirring times the theater stands well at the top among those who have come forward with offers of help to Uncle Sam, and no more certain way of evidencing this loyal expression could be shown than when some forty odd theaters in this city took advantage of the offer to open their doors to the public on Tuesday, Feb. 11 (a theaterless day in this section), with the proviso that all net profits derived from such operations should go to the Red Cross. Ruben and Finkelstein, who control six Minneapolis theaters and several in St. Paul, jumped at the chance and others eagerly fell in line. CAROLINE BEDEZ.

FALL RIVER

FALL RIVER, MASS. (Special).—Academy of Music; "Oh, Boy!" Feb. 18-20, matinee and night, with an excellent company, including Helen Shipman, Irene Halsman, Gladys Dore, Evelyn Dorn, Stella St. Andre, Charles Compton, and Harold Crane, all of whom were seen in parts well played, large and attractive chorus, to very large attendance. "Mother Carey's Chickens," Feb. 21-23, with the charming ingenue, Antoinette Walker, as Nancy Carey. In the part she has given the stage one of the most lovable of characters and is an actress of much ability; the support was excellent, the stage settings very attractive, large attendance. William Collier in "Nothing but the Truth," Feb. 25.

Bijou: Well balanced bill Feb. 18-23: "The Girl from Holland," with Joe Rowland, Harry Breen, Tailor and Howard; "Money or Your Life," a comedy sketch, Mahoney and Auburn; Pauline Frederick in "Madame Jealousy," Pathé News, Universal Weekly, "The Grave Understanding," "Vengeance—and the Woman," Octavia Handworth in "Salvation Sue," "Who Is Number One?" "A Sanitarium Scandal," "The Other Girls," Wallace Reid in "Things We Love," McCormick and Irving, Duncan and Holt, and Bell and Caron, to large attendance.

Savoy: Feb. 18-23, Norma Talmadge in "The Ghosts of Yesterday," Harry Morey in "His Own People," Neva Gerber and Ben Wilson in "The Mystery Ship," "Almost a Bigamist," Animated Weekly, William S. Hart in "The Silent Stranger," "The Hidden Hand," Billie West in "Her Hero," "The Lady of the Photograph," and the feature photoplay "Alimony," to large attendance.

Plaza: Virginia Pearson in "Stolen Honor," Norbert Cilia in "The Law's Outlaw" were the features of a big bill of star photoplays, Feb. 18-23, to large attendance.

Florine Arnold, the well-known comedienne, who is a native of this city, is a member of William Farnum's all-star company this season during her engagement at the Shubert. Thomas Kelly and Michael Fitzgerald, of this city, who are members of "Oh, Boy!" company, received a warm welcome from their many friends here during their engagement at the Academy Feb. 18-20.

W. F. GEE.

MANCHESTER

MANCHESTER, N. H. (Special).—Palace, Feb. 14 (Wm. H. O'Neill, mgr.): A comedy school act, "Childhood Days," scored a hit with the vaudeville patrons. Lally and Sally Clifford also pleased.

Star, Feb. 15 (E. J. Caron, mgr.): Francis X. Bushman in "Under Suspicion" met with the whole approval of movie followers.

Auditorium, Feb. 11 (George Freeman, superintendent): Al Luttinger and his comedy company in "What's Your Wife Doing?" drew out the holiday throng Monday.

J. J. MAHONEY.



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BOSTON

BOSTON (Special Correspondence).—There were several changes at the theaters Feb. 25. William Gillette came to the Wilbur in "A Successful Calamity"; "The Rainbow Girl" opened at the Colonial; "The Very Idea," with Ernest Truax and Richard Bennett, was seen at the Shubert, and at the Park Square "Potash and Perlmutter in Society" was given.

At the other theaters: Hollis, George Arliss in "Hamilton"; Tremont, "The Boomerang"; Majestic, "The Brat," with Maude Fulton; Plymouth, Henry Hull in "The Man Who Came Back"; Copley, "Inside the Lines."

Last week mention was made in this correspondence of the fact that the Shuberts had taken over the Boston Opera House. J. J. Shubert came here two or three days ago and in an interview stated what he intended to do with the Boston Opera House.

In the first instance, he declared that Boston is one of the best cities on the Shubert Circuit and the fact that his money was invested in Boston indicated his optimism. Of the Shubert Brothers' latest acquisition, the Boston Opera House, Mr. Shubert said that it surely has a future, and that both he and his brother are quite ready to do their part in giving Boston all that is desirable, from the latest Broadway productions to opera.

The Shuberts now control five of Boston's leading playhouses, the theatre named for them, the Wilbur, the Majestic, the Plymouth and the Opera House.

Mr. Shubert said:

"We will provide Boston with whatever is desirable. If Boston wants grand opera and indicates it, we will present grand opera. You may rest assured that there will be opera next season, at least, even if I have to produce it myself."

The Opera House is suitable for the production of a Winter Garden show, and probably there will be Winter Garden seasons, though the Opera House will not be given up entirely to that class of amusement. It will be available for concerts, as well as opera and other musical and dramatic productions.

When asked if the Shuberts intended going into the grand opera field, Mr. Shubert smiled and said that he hadn't discussed that question with his brother and that at the present time he was wondering if Boston intended to keep grand opera. He said he would give the city every opportunity and abide by its decision.

The theatrical season of 1917-18 is very promising and there has been a wonderful revival since the beginning of the year. Mr. Shubert declared that in New York, Philadelphia, Kansas City, St. Louis and Chicago, where there was a tendency to

ward a decline, business was aroused with the commencement of the new year.

Meanwhile the opera is attracting large houses. This afternoon Galli-Curci sang in "Dinorah," the first time that this opera has been given here in years. Vix made her Boston debut in "Manon," 25.

D. CLAPP.

NEW HAVEN

NEW HAVEN, CONN. (Special).—Shubert: New Haven is grateful for the opportunity they are receiving to see John Barrymore and Constance Collier in "Peter Ibbetson," 20—two shows. "Fair and Warmer," 21, 23; "The Squab Farm," 25-27; "The Woman on the Index," by George Broadhurst, 28-Mar. 2.

Palace: 17. Theatrical Association Benefit; Fred J. Ardath in "The Village Tinker," 18; Murphy, Van and Kenyon, Miraslaive and Serbs, Skell and Sauvain, Stagpole and Spire to laudatory crowds. Norma Talmadge in "Ghosts of Yesterday" was splendid.

Fantasia: Fred Welch's Minstrels, and others.

Bijou: The Australian Woodchoppers have a novel press stunt which will no doubt do a great deal of good also. Monday morning and Tuesday, all day, they have planned to go out and exhibit their skill and teach men how to chop wood. They are planning to chop a tract of trees for the city in order to do this. The rest of the vaudeville was enjoyed by the crowds which greeted them. "The Gun Woman" was the picture. Dancing contests were held on the stage every Wednesday and Friday nights.

Olympia: George Behan in "Jules of the Strong Heart" and Viola Dana in "The Weaver of Dreams." Last three days, vaudeville and Dorothy Dalton in "The Price Mark." Sunday, soldier benefit.

HELLEN MARY.

WARREN

WARREN, PA. (Special).—Library Theater: A. H. Wood's company presenting "Mary's Ankle" was the attraction Feb. 14, and proved a very pleasing entertainment. The cast was entirely adequate and Winifred St. Clair should be mentioned for her charming presentation of Mary.

"Nothing But the Truth," Feb. 18, was well received and both attractions did a fairly good business. Pictures are the offering each Saturday when a dramatic attraction is not available.

Columbia: The pictures presented here are always among the best. Billie Burke, Mae Marsh, Geraldine Farrar and Pauline Frederick appeared week Feb. 17. Business has greatly improved since the holidays.

W. A. ALEXANDER.

"THE NAUGHTY WIFE," "FANCY FREE"

New Features in the Loop District of Chicago—Farce and Musical Comedy—Bills of the Week and Other Attractions

CHICAGO, ILL. (Special Correspondence).—For the week of Feb. 24 Chicago has two important changes in the "loop" attractions. "The Naughty Wife," a farce by Fred Jackson, will be acted at the Cort by Charles Cherry, Lucille Watson, Beverly West and Francis Byrne.

"Fancy Free," a musical comedy borrowing its title from one of the late Stanley Houghton's sparkling little plays, is the offering at the Garrick. Libretto by Dorothy Donnelly; Clifton Crawford, Marilyn Miller, Harry Conon, Bay Raymond, and Charles Brown make up a part of the cast.

Attractions Week Feb. 24

Auditorium: "The Wanderer." Blackstone: "Among Those Present." Colonial: "Cheating Cheaters." Cohans Grand: "Jane Cowl in 'Lilac Time.'"

Columbia: Jacob and Jermonts, burlesque review.

Cort: "Naughty Wife." Garrick: "Fancy Free." Great Northern: Hippodrome, vaudeville, Illinois: Follies; enormous business.

Imperial: "Bringing Up Father." La Salle: "Leave It to Jane." McVicker's: Vaudeville.

Olympic: "The High Cost of Loving." Palace: Vaudeville.

Playhouse: "The Man Who Stayed at Home." Powers: David Warfield in "The Music Master."

Princess: "De Luxe Annie."

Rialto: Vaudeville.

Star and Garter: Mollie Williams (burlesque).

Studebaker: "Maytime."

The Majestic vaudeville bill includes Lucille Cavanagh and her associate dancers, Edwin Arden in a sketch, Arthur Deagan, Louis Simon in a sketch, and five other acts.

"Over the Garden Wall" will occupy the foremost position upon the bill at the Rialto. It is a miniature musical comedy and it will divide honors with William Shilling and company, who are presenting the newest Ralph T. Kettering's sketch, "He Never Knew." The Hippodrome Four are of next importance. The remainder of the program includes Bob Wassman, Fields, Keen and Walsh, Bert and Page, Dale, Marr and Evans, Brandt and Audry, Milton and Rich, Adonne.

McVicker's Theater celebrates the return of Raymond and Caverly. This team of comedians has been absent from vaudeville for some time. Of next importance is "The American Sextette," said to be the "jazz" wonders. The remainder of the program includes Overholt and Young, Margaret Calvert, Harris and Marion, Chalmer and De Ross Sisters, Challis and Lambert, and Trevett's Dogs.

At the Star and Garter, "Sliding" Billy Watson and the Burlesque Wonder Show are on view. Hazel Josselyn is there with her entertaining singing specialty, Lulu Coates and her "Three Cracker Jacks" also provide another diversion that is out of the ordinary. Watson is the big drawing card and is the real feature of the show. The Star and Garter is the largest burlesque house in Chicago and is a Hyde and Behman house.

At the Rialto, "Is Marriage a Failure?" a farcical comedy in three acts by Sidney Grundy, with the following people in the cast: Bob Jones, Maud Truax, Louis Hollinger, Edward Wynn, Harry Shutan, Claire Le Maire, Mento, Everett, Harry Sheldon, and Edna May. Singer's Midgets make up the last half of bill, thirty midget players, little men and women, with twenty tiny ponies and three baby elephants take part in the varied performance, including circus, musical comedy and spectacle that is being offered by these midgets. Dora Vieg and Karl Florian, Alois Vaschek, Anna Neider, Carl Becker. Taking it all in all, it is a unique entertainment and is out of the ordinary run of shows.

Down at the National, "The Trail of the Lonesome Pine," with June Price featured, is the attraction.

The Round-Up

"The Very Idea," with Ernest Truax and Richard Bennett, leaves the Garrick Saturday night.

"Mary's Ankle" did not seem to take to our ways, for her ankle was not displayed after Sunday night; for Monday night Arthur Hammerstein's mystery drama, "De Luxe Annie," with Violet Heming and Vincent Sereno in the two leading characters, came to the Princess direct from its New York run with the "original cast." Mary Hall, Thurlow Bergen, Albert Bruning, Walter Wilson, Minnie

Milne, Percy Pollock, Russell Davis, Jack McBride. This makes about three "crook" shows we have in Chicago now.

At the beautiful redecorated Studebaker the other night "Maytime" had only about half a house. John Charley Thomas is the young baritone and is receiving much praise. John T. Murray as the leading comedian seemed to be watched with much interest, as he did some difficult comedy work; he undertakes what is considered a difficult progression from adolescence in the first act to senility in the last act, and he does admirably. Aileen Poe as the girl wife was also applauded. Otis Sheridan, George Harcourt, Carolyn Thomson, Isabel Vernon, Jenetta Methven, Charles H. Bowers, Henrietta Dix, Arthur Geary and many others make up the cast.

Julia Sanderson and Joseph Cawthorn come to the Illinois on Sunday evening, March 3, in "Rambler Rose."

Margaret Anglin has selected the Playhouse for her annual Chicago engagement in her comedy, "Billeded." Sally Williams, Roland Rushton, Phyllis Birkett, Langdon Bruce, Fred Eric, and Howard Lindsay are reported to be in the company.

H. B. Warner in "Among Those Present" seems to have placed the Blackstone Theater on the Chicago map, for reports from that theater are that Warner is doing a capacity business in spite of the fact that his play, new to Chicago, was "panned" by some of the critics.

"Gypsy Trail" will silently leave the Cort next Saturday night for new fields.

For War Relief

The Stage Women's War Relief of Chicago, under the direction of its chairman, Mrs. Edward R. Fifeild, of Sheridan Road, will give a tea in the Stratford Hotel Thursday afternoon at 4 o'clock in honor of Miss Rachel Crothers and Mrs. Otis Skinner. Mrs. Mortimer Singer has arranged an interesting program of professional talent. Many invitations from prominent people have been accepted and many of the other war relief auxiliaries will be represented. The Stage Women's society is planning a country fair, to be held Friday and Saturday, March 1 and 2, in the Auditorium ballroom.

Moe Wise is company manager and Whittaker Bay is representative of "Maytime," now playing at the Studebaker.

"The Song of Songs," produced by Artcraft, and now at the Ziegfeld, was passed by the censor board without a single cut. This is something remarkable for Chicago's censor board.

Will J. Davis, formerly manager of the Illinois Theater, was one of the speakers at the annual luncheon given by the Daughters of Indiana at the Florentine room of the Congress Hotel, Feb. 19.

About \$3,500 was realized for the family of the late Fred C. Eberts at the benefit entertainment at the Olympic last Sunday afternoon. Actors and actresses from most of the attractions in Chicago participated and the affair was most enjoyable, as they were all assisting in a worthy cause. Judge Shubert from the stage aided in the sale of autographed copies of the program. Coffee was served during the intermission and flower sales contributed to the total receipts. The house was crowded. Will Rogers, of the Follies, was in charge and introduced each act with a pungent prelude. Sallie Fisher, prima donna; Edwin Cantor from "The Follies"; Nan Halperin, prima donna; Walter C. Kelley, "The Virginia Judge"; Charles Thomas and members of the "Maytime" company, and many other well-known professional people were present and took part in this worthy entertainment.

The Apollo Club will give its second musical program next Monday night at Orchestra Hall. Rossini's "Stabat Mater" will be given, with Gorling Thomas's "The Swan and the Skylight." The special singers engaged are Forrest Lamont, one of the opera tenors; Cora Libberton, soprano; Louise Harrison Slade, contralto, and Charles E. Gallagher, basso.

Moving Picture Data

Castile, State and Madison streets, has Pauline Frederick in the first showing of her latest picture, "Madame Jealousy," all week.

Ziegfeld: Elsie Ferguson in "The Song of Songs."

Orpheum: Monday, Theda Bara in "Forbidden Paths"; Tuesday and balance week, Mary MacLane in "Men Who Have Made Love to Me."

Rose: Julian Eltinge, "The Widow's Micht." Benjamin Chaplin, "My Mother."

The picture houses in the "loop" are doing a good business. They catch a good deal of transient trade that the outlying houses do not secure.

Circus as Usual

The circuses and carnivals will go out as usual. Before the circus season opens the railroad administration will have the railroads under such control that they can move even in the congested districts. What will bother circuses more than anything else will be the scarcity and high cost of labor and also the almost prohibitive price for everything they have to buy in the way of feed and many other things that goes to make up the expense of running a show. The Government derives too much revenue from the circuses to do anything to hamper them.

W. A. ATKINS.

REPORTS FROM MIRROR CORRESPONDENTS

OMAHA

OMAHA, NEB. (Special).—For three days beginning Thursday, Feb. 14, Otis Skinner in the four-act comedy, "Mister Antonio," was the attraction at the Brandeis. For all performances the entire house was sold out. John McCabe, a former Omaha well-known stock player, was well received at all performances.

The Brandeis Hippodrome is resuming its high-class vaudeville, beginning today. This bill has six of the best acts on the circuit. Ernie and Ernie have a singing and dancing number which they bill as "The Merry Monopede and the Dancing Girl." Warren and Conley present their novel skit entitled "The Kidding Kar." "The Little Girl from Boston and the Boy from New Orleans," Brierre and King, introduce a novel act to the show business. The Four Belmonts give a wonderful performance with the diabolos. Their act also introduces hoop rolling and juggling. Thomas Trio Comedy complete the bill. Photoplays, Sidney Drew comedy and Pathé News.

Empress: Mrs. Otto Flechtl's Tyrolean Troubadours in a reproduction of Swiss life, with singing, yodeling and folk dancing, was the headliner at the Empress for the first four days of week Feb. 17.

The Dorothy Southern Trio, musical artists, will hold the second honors. Chester Johnstone and company in "The Daredevil Cyclist and the Pretty Girl," and the photoplay "The Avenging Trail," are the other features for the first half of the week. Photoplay feature for the last half of the week, the Fox Kiddies in the picture beautiful, "Aliadin and the Wonderful Lamp."

Strand: Two out of the ordinary features at the Strand for the week Feb. 17. Sunday and Monday, Jack Pickford was seen in "The Spirit of '17," a stirring patriotic story by Judge Willis Brown, based on the present war. For the remainder of the week, Douglas Fairbanks in "A Modern Musketeer." The usual comedies and Pathé News pictures were shown.

"FRAN."

OAKLAND

OAKLAND, CAL. (Special).—Hippodrome: The Hippodrome players are presenting "The Fortune Hunter," with Roscoe Karns playing the lead, and he scoring a big success. He is ably supported by Del Lawrence, Vilma Stech, Audell Higgins, Howard and Margaret Nugent, Rupert Drum, Chauncey Southern, Frank Dare and Roy Haag. Capacity houses.

Orpheum: The best bill of the season, every number worthy of headline honors, but the Four Marx Brothers and Bernie and Baker receive the lion's share of the applause and are encored time and again. The balance of the program consists of Adeleida Boothby, Doc O'Neill, Selma Braatz, and Roode and France. Capacity good.

Pantages: Wilson's Lions, Marjorie Lake and Company, Ernie Antonio Three, Harry Rose, Frank Markley and Grindell and Esther are being seen week Feb. 10-16, and each act is good.

T. & D.: "Jules of the Strong Heart," featuring George Behan, and a Mack Sennett comedy, "The Kitchen Lady."

American: Mary Miles Minter in "Beauty and the Beast," Emily Stevens in "Allan Mrs. Jessop," first part of week, and Alice Joyce in "A Woman Between Friends" and Tom Moore in "Brown of Harvard" for the latter part of the week.

Franklin: "The Ten of Spades" and "Betty Takes a Hand," featuring Olive Thomas.

Kinema: Marguerite Clark in "The Seven Swans" and Fatty Arbuckle in "A Country Hero."

LOUIS SCHEELINE.

WAY DOWN IN MAINE

BRUNSWICK, ME. (Special).—Cumberland: Brunswick Dramatic Club presented "The Marriage of Kitty," Feb. 14; a closed performance, members only being admitted. This house closed after the performance to make repairs on the heating plant, which was damaged during the fuel shortage. It is planned to open about March 15.

Pastime: Robert Warwick in "The Family Honor," delighted three large houses Feb. 11; Alice Brady in "The Maid of Belgium," Feb. 13, 14; "Parentage," Feb. 15, 16.

City Hall: St. John's Church entertainment, Feb. 11; packed house; Community Song Festival, Feb. 12, benefit Red Cross; S. R. O.

BATH, ME. (Special).—Opera House: Marjory Wilson in "Mountain Dew," was the feature picture, and these vaudeville acts, Monarch Comedy Four. Two Franks and Jack Ferris delighted large houses Feb. 11; Mabel Tallaferro in "Draft 258," Feb. 13, 14. Dreamland: Jack Pickford in the "Spirit of '17," pleased three large houses Feb. 11; Wallace Reid in "Rimrock Jones," Feb. 13, 14. Assembly Hall: Chapman Concert company, with Hans Kronold, Feb. 13. JAMES F. SNOW.

PETERSBURG

PETERSBURG, VA. (Special).—The Columbia, a house devoted exclusively to moving pictures opened Feb. 11 with "Polly of the Circus," which drew a large crowd. The house has a seating capacity of eight hundred. Daniel Oestricher is manager. H. J. O'NEIL.

REPORTS FROM CANADA

Calgary-Edmonton

CALGARY, ALTA. (Special).—Grand, Feb. 11-13, Orpheum Vaudeville. Nellie V. Nichols, one of the biggest favorites, Orpheum Vaudeville sends us, headlined, Sarah Padden repeated her success of last season in "The Clod." Phine and company pleased in a dancing and singing act, as did Will Oakland and company in an Irish song playlet. Color Gems, a pretty posing act; the Stantons and Hanlon and Clifton, all good acts. Good business. The United Producing Company's latest attraction, "Mrs. Wiggs of the Cabbage Patch," with a good cast and appropriate settings, drew good business. Feb. 14-16.

Pantages: Feb. 11-16, Strength Brothers, clever equilibrists; Martha Russell and Andy Byrne in "Types of Vaudeville," one of the nicest and best acted sketches we have seen in a long time; Chung Hwa Four, good Chinese singing act; Neil Mack and Vera Velmar and "Yucatan," tabloid musical comedy. Big business.

Empress: Mrs. Otto Flechtl's Tyrolean Troubadours in a reproduction of Swiss life, with singing, yodeling and folk dancing, was the headliner at the Empress for the first four days of week Feb. 17.

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London

LONDON (Special).—Grand Opera House: The Goldwyn films "Dodging a Million," featuring Mabel Normand, Feb. 11-13, with the Palm colored film, "Around Central Avenue and Tonic Towns of England and France," war and news films and the Four Musical Youngs as the vaudeville attraction, drew good business. Concert by Mme. Neil Gardini and Miss Wynne Pyle, under auspices of the London Musical Society, Feb. 14, proved a treat to many music lovers. "A Daughter of the Sun," Feb. 15-16, three performances, good company and business. Richard Carle in "Furs and Frills," Feb. 18; two feature films, Jane Cowell in "The Spreading Dawn" (return), and W. S. Hart in "A Square Deal," Feb. 20-21; Al. H. Wilson in "The Irish 18th," Feb. 22-23.

Princess: Mary Pickford in "Stella Maris," week Feb. 11-16, with a comedy film, "Roping Her Romeo," seventh episode of "Who Is No. 1?" and vaudeville for the first half of the week, followed by George Walsh in "On to Berlin," a comedy film, "An International Sneak," with a war film and vaudeville, to the usual good attendance.

Princess: The Magnetic Musical Comedy Company, which has been playing here for the last ten weeks, closed Feb. 16 to go on a road tour, and the Princess Players, who were here previously, returned for an extended engagement commencing Feb. 19, good films being shown on the same bills.

All the picture theaters as well as dance halls and pool rooms will be closed for six consecutive Mondays, beginning Feb. 18, but theaters playing road shows are given the option of closing either Mondays or Tuesdays. The Grand is the only house entitled to this option and will remain open on Mondays, but close on Tuesdays instead. The reason for this is that it is on the small circuit and shows can open here on Monday and then go to Toronto for the balance of the week. In this way the companies will lose no time and business here should be to capacity on those days, as there will be no opposition.

C. E. A. WEBB.

Medicine Hat

MEDICINE HAT, ALTA. (Special).—Empire: Feb. 11-13, Mrs. Wiggs of the Cabbage Patch; good company and business.

Pantages: Ormond's Fall of Rhyme, Uyena Japs, Gilroy, Haynes and Montgomery, Hager and Goodwin, Mary Dorr, the Dancing Tyrels. Good business.

Majesty: June Caprice in "Patsy."

Monarch: Douglas Fairbanks in "A Modern Musketeer."

Empress: Alimony and Molly King in "The Seven Pearls."

Veteran: "In the Wake of the Hun."

"The Veteran" is the new name for the former "Grand." It opened under new management Feb. 14. The manager and all employees are returned soldiers, and all profits go to the Returned Veterans' Association.

GEORGE FORBES.

Toronto

TORONTO (Special).—Royal Alexandra: Feb. 11-16, Clifton Crawford in "Fancy Free" to good attendance all week. The music is delightful and the costumes exquisite; Ray Raymond, a rather good tenor, has the two best numbers; Marilynn Miller dances and smiles beautifully; May Thompson and Marjorie Gateson are splendid acquisitions, and Mr. Crawford himself is as delightful as ever.

Princess: "Potash and Perlmutter" to good attendance. Jules Jordan was an admirable Potash and Charles Lipson and Pearl Sindelar lend good support.

Grand Opera House: "Bringing Up Father," to capacity attendance all week. John Cain as Jiggs and Ben Byron as Dinty are much the best of the cast.

Shea's: One of the poorest bills of the season, and the DeWolf Girls' "Act of Clothes" is, to say the least, very bad form.

Loew's: A fairly good bill of which "Concentration," a mind-reading musical act, is the best. Adele Aswold, Edward Farrell and Company and the Three Bastos also please. Capacity business.

Hippodrome: "Dixie Four," with Bettie Hall, are the best of the vaudeville section, and the William Farnum picture of "The Conqueror" proved exciting enough to keep the people warm on our first "Heatless" Monday. Capacity attendance.

Star: "The Charming Widows," with Eddie Dale and Rena Vivienne (whom we remember as Madame Butterfy), to large attendance. Miss Vivienne does not sing as well as formerly but is away ahead of the usual burlesque companies.

Allen: Clara Kimball Young in "The Marionettes." It is admirably photographed and is one of the best of Miss Young's pictures. Good attendance.

Regent: Madge Kenney in "Our Little Wife," with its series of extraordinary predicaments, proved a splendid picture, and Miss Kennedy was never sweeter. Large attendance.

Strand: "The Honeymoon," with Constance Talmadge and Earle Fox, is a very charming and humorous photoplay, and Mr. Fox certainly has the sympathy of the audience as they follow him through the amorous misunderstandings that result from his efforts to oblige his idiotic brother-in-law.

Pinch: "The Charming Widows," with Eddie Dale and Rena Vivienne (whom we remember as Madame Butterfy), to large attendance.

Empress: "The White Feather," a war-time drama. Mr. Brown carries the burden of the play on his shoulders and he carries it to the delight of his audience.

A packed house greeted Albert Brown on his second night's performance, when he presented Paul Lester's romantic drama,

"The Love of a King," Jan. 24. The work of the star in the last act was especially artistic and reminded one of the genius of Mansfield.

Gazzalo Gotti and Clifford Qua offered their serial production of "Katsenjammer Kids" to crowded houses at both matinees and evening, Jan. 25. The play struck a responsive chord in the hearts of Medicine Hat youth from the start. Advertised "for laugh purposes only," the production lives up to its promise. The Roland Sisters are deserving of great praise for their two splendid dancing turns.

Manager Fred Allis, interviewed by THE MIRROR correspondent, stated that he joined this, the number one city show, at Peoria, recast the principals and is now getting decent criticisms instead of the reverse;

also can now fill the houses to capacity.

P. H. RUBIDGE.

Regina

REGINA, SK., CAN. (Special).—Regina, (O. W. Powell, mgr.); Albert Brown and company in "The White Feather" and "The Love of a King," Feb. 4-6. Mr. Brown is well known in Regina and always draws good houses. Vaudeville, Feb. 7-9, including Arthur Davis, Edwards and Louise, Wilson and Van, and the Campus Girls, also Pathé feature, "Miss Nobody"; good bill, to excellent business.

Rose: Week Feb. 4, Virginia Pearson in "Wrath of Love"; Chas. Ray in "The Pinch Hitter," "The Fighting Trail" (18th chapter), and Alice Joyce and Harry Morey in "Womanhood." Capacity business. The Rose has inaugurated a plan of securing a big feature picture for Friday and Saturday and raising their prices from 15 cents to 25 and 35 cents; so far the plan has been a huge success.

Box: Week Feb. 4, Isle Ferguson in "The Rose of the World," Marguerite Clark in "The Seven Swans," Jack Pickford in "The Spirit of '17," and Pearl White in "The Fatal Ring"; good business.

S. G. MCINTYRE.

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LINCOLN, NEB.

LINCOLN, NEB. (Special).—Oliver Theaster, Frank D. Eager, proprietor and manager; May Robson in her new play, "A Little Bit Old-Fashioned," pleased three good houses Feb. 11-12; however, the "Show of Wonders," somewhat similar to the New York production of the same name, set the pace for 1918 receipts with a capacity house. "You're in Love," Feb. 13, played to poor houses, which was about all the production deserved.

I. H. Thompson, for the past fourteen years treasurer and business manager at the Oliver, retired on Feb. 16. Mr. Thompson has not decided what he will do in the future but is open for a good proposition in the theatrical line. F. C. Zehnrich, manager of the Oliver for nearly twenty years, retired Feb. 9. Some time ago Mr. Zehnrich gave a long lease on the Oliver Building, and the lessees have taken over the management of the theater. Mr. Zehnrich will continue the Posting Service which he has been operating for a number of years.

Orpheum, R. R. Livingstone, manager: The early closing hours ordered by the Fuel Commissioner have been withdrawn and the houses are back on their old schedules. The early closing had little effect on the business except that the patrons arrived after the performances had started. Ralph Dunbar's "Tennessee Ten," headlined Feb. 6-9, with Harriet Rempel, Williams and Wolfus, Willie Weston, were also included on the bill. Mercedes and Montgomery and Perry divided headline honors Feb. 13-16; Fanchon and Marco, Tyler and St. Clair, Sylvester and Vance, and Ben Ho Gray and Ada Summerville completed the program, which was short one act on account of a death in the family of one of the members of the Noel Travers and René Douglas company.

Willie Montgomery, of Montgomery and Perry, playing at the Orpheum, was arrested for celebrating "Clothesless" day. He was standing before his window in a "September Morn" pose when he was seen from the street. He was let off with a light fine in time to go on for the matinee.

Iva Holliston, of the act, "Holmes and

Holliston," playing at the Orpheum Feb. 13-16, has been confined to her room with a severe case of acute indigestion. Saturday afternoon her partner reported her as getting along nicely.

V. E. FRIEND.

SPOKANE

SPOKANE, WASH. (Special).—Auditorium: Moving pictures, Olga Petrova in "Daughter of Destiny," and Douglas Fairbanks in "Reggie Mixes In," Feb. 12-13-15. The Spokane Symphony Society presented Rinaldo Werrenrath, baritone, 14. Good business. Orpheum attractions, 16-17-18, Nellie V. Nichols, headliner. Others: Sarah Padron and company, Will Oakland and company, Colour Gems, The Stanton's, Phina and company, Hanlon and Clifton.

Pantages: Roscoe's Royal Nine headed. Others: Lee Hop and company, "Camouflage," Goldie and Ayers, Hope Vernon, the Harvey Trio.

Hippodrome: Four American Beauties headed first half week, 10. Others: Johnny & Wise, Frank and Lillian Vernon, R. H. Giles, The Flying Weavers, Allen, Carrel and Pierrot. Second half: Cecil and Berne, Florence Bell and company, Mack O'Neill, Small Town Opry, Neville and Brock, Seymour's Happy Family.

Wendell O'Day, of San Francisco, is the new organist at the Clemmer Theater, replacing Charles W. Hawley, who resigned on account of ill health.

The new Pantages Theater is nearing completion. The canvas was stripped from the new front this week, revealing a most artistic exterior. It is the expectation to be giving performances there in April.

William S. Hart in "Wolves of the Rail" set a new record at the Liberty motion picture house, 10. Over 7,000 persons saw the reel on the opening day.

REN H. RICE.

BILLINGS

BILLINGS, MONT. (Special).—With dainty and petite Mitzl Hajos in the stellar role, supported by a cast and a chorus of exceptional ability, "Pom-Pom," Savage's musical comedy, pleased a capacity audience at the Babcock, Jan. 13. The offering is originally constructed and is enlivened throughout by the personality of Mitzl. Hattie Fox, as Evelyn, sang and danced her way to much applause, while Margaret Farman, as Therese, was delightful; Charles McNaughton, as Policeman No. 13, handled the chief comedy role to perfection; Boyd Marshall and Detmar Poppen have excellent singing voices. Others in the large cast were George Brugger, James S. Ryan, William Ritter, Philip Travers, Thomas Walsh and Ben Hastings. Louise Larson and Robert Jackson contributed several dancing specialties. A large orchestra is carried.

Commencing Monday, Feb. 18, the Clint and Bessie Robbins company of eighteen people opened a week's engagement at the American Theater. Such popular plays as "Under Cover," "A Pair of Sixes," "Kick In," "The Dummy," "Little Shepherd of Bargain Row," and "So Much for So Much" will be presented.

EDWARD C. MARTS.

SALAMANCA

SALAMANCA, N. Y. (Special).—"Oh, Doctor!" pleased two audiences of good size at the Andrews, Feb. 14. There was plenty of breezy, up-to-date song numbers "gotten over" well by the principals and a comely girl chorus, which was small but animated, and there were numerous encores. The star was Hal Johnson, who proved himself to be a good singing comedian, a female impersonator of ability and a graceful dancer.

He appeared here before this season in "Step Lively."

The following big feature pictures week of Feb. 18: "Limousine Life," "When a Man Sees Red," "The Bottom of the Well," "Over Here," "Innocent" and "The Law Decides." Week of Feb. 25, "The Cutter Stock company.

Strand: The management has secured the latest sensation by Mary McLane, entitled "Men Who Have Made Love to Me." T. H. NORMILE.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Bay City, Mich. 25, Saginaw 26, Lansing 27, Jackson 28, Grand Rapids Mar. 1-2.

AFTER Office Hours: Pittsburgh 24-Mar. 2.

AMONG Those Present: (Geo. Tyler): Chgo. Feb. 10—indef.

ANGLIN, Margaret: N.Y.C. Dec. 25, 1917—indef.

ARLISS, George (Klaw and Erlanger and G. Tyler): Boston Feb. 18—indef.

BARRYMORE, Ethel: (Chas. Frohman, Inc.): N.Y.C. Feb. 14—indef.

BIRD of Paradise (Oliver Morosco): Livingston, Mont. 26, Bismarck 27, Bismarck, N. D. Mar. 1, Fargo 2, Brainerd, Minn. 3, Duluth 4-9.

BLIND Youth (Lou Tellegen): Balto. 25-Mar. 2.

BOOMERANG, The (David Belasco): Boston, Dec. 25-Mar. 2.

BRAT, The (Oliver Morosco): Boston Feb. 11—indef.

BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917—indef.

CHEATING Cheaters (A. H. Woods): Chgo. Jan. 28—indef.

COPPERHEAD, The (J. D. Williams): N.Y.C. Feb. 18—indef.

DALY, Arnold: N.Y.C. Feb. 18—indef.

DARLINGUS Girl (Ed. W. Howard): Cleveland 25-Mar. 2, Pittsburgh 4-9.

DAUGHTER of the Sun (Rowland and Howard): Detroit 24-Mar. 2, Cleveland 3-9.

DE Luxe Annie (Arthur Hammerstein): Chgo. Feb. 18—indef.

DREICHSTEIN, Leo (John D. Williams): N.Y.C. Nov. 20, 1917—indef.

EVERYWOMAN (Henry W. Savage): Austin, Tex. 26, Martin 26, Waco 27-28.

EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 25, 1917—indef.

FAVERSHAM, Wm.: B'klyn. 25-Mar. 2.

FISKE, Mrs. (Klaw and Erlanger and G. Tyler): N.Y.C. 25-Mar. 2.

GARDEN of Allah (Elliott, Comstock and Gest): N.Y.C. Feb. 25-Mar. 2.

GENERAL Post (Charles Dillingham): Phila. Feb. 25-Mar. 9.

GYPSY Trall (Arthur Hopkins): N.Y.C. Dec. 4, 1917—indef.

GYPSY Trall (Arthur Hopkins): St. Paul 24-Mar. 2.

HER Country (Peter Knight): N.Y.C. Feb. 21—indef.

HINKLE-WAKES: Pittsburgh 25-Mar. 2.

HODGE, William (Lee Shubert): N.Y.C. Feb. 25—indef.

KELLERD, John E.: Lincoln, Neb. 26, 27, Omaha 28-Mar. 2.

LILAC Time (Selwyn and Co.): Chgo. Dec. 24, 1917—indef.

LITTLE Teacher (Cohan and Harris): N.Y.C. Feb. 4—indef.

LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24, 1917—indef.

MACK, Andrew (Walter Sargent): Birmingham 25-27, Memphis 28-Mar. 3, Nashville 4-6.

MADONNA of the Future (Oliver Morosco): N.Y.C. Jan. 28—indef.

MAN Who Stayed at Home: Chgo. Dec. 24—indef.

MANTELL, Robert (Wm. A. Brady): Omaha 25-Mar. 2, Denver 4-9.

MOTHER Carey's Chickens (John Cort): B'klyn. 25-Mar. 2.

NATURAL Law: Chgo. 25-Mar. 2.

OLD Lady 31 (Lee Kugel): Washington 25-Mar. 2.

ONE Girl's Experience: Youngstown, O. 24-Mar. 2.

PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—indef.

PATTEN, W. R. (Frank B. Smith): Winnipeg, Man. 25-27, Grand Forks, N. D. 28-Mar. 2, Crookston, Minn. 3.

POLLY With a Past (David Belasco): N.Y.C. Sept. 6, 1917—indef.

POTASH and Perlmutter in Society (A. H. Woods): Boston Feb. 25—indef.

ROBSON, May: Douglas, Ariz. 25, Bisbee 26, Tucson 27-28, Phoenix Mar. 1, Yuma 2, Los Angeles 4-9.

SEVEN Days' Leave (Daniel Frohman): N.Y.C. Jan. 17—indef.

SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—indef.

SICK-A-BED (Klaw and Erlanger): N.Y.C. Feb. 25—indef.

SKINNER, Otis (Chas. Frohman, Inc.): St. Joseph, Mo. 25, Lawrence, Kan. 26, Topeka 27, Wichita 28, Pueblo, Colo. Mar. 1, Colorado Springs 2.

SUCCESS (Liebler and Co.): N.Y.C. Jan. 28—indef.

TAILOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—indef.

TAYLOR, Laurette (Klaw and Erlanger): N.Y.C. Dec. 31, 1917—indef.

13TH Chair (William Harris): Pittsburgh 25-Mar. 2.

13TH Chair (William Harris): Boston Dec. 25—indef.

TIGER Rose (David Belasco): N.Y.C. Oct. 3, 1917—indef.

TURN to the Right (Smith and Golden): B'klyn. 25-Mar. 2.

UNDER Pressure (Sydney Rosenthal): N.Y.C. Feb. 21—indef.

UPSTAIRS and Down (Oliver Morosco): Phila. Feb. 4—indef.

VERY Idea (Anderson and Weber): Boston Feb. 25-Mar. 2.

WANDERER, The (Elliott, Comstock and Gest): Chgo. Jan. 31—indef.

WARRIOR of the Sun (Rowland and Howard): Detroit 24-Mar. 2, Cleveland 3-9.

WASHINGTON Square Players: N.Y.C. Oct. 31, 1917—indef.

WHAT'S Your Husband Doing? (Hobart-Jordan, Inc.): N.Y.C. 25-Mar. 2.

WHY Marry? (Selwyn and Co.): N.Y.C. Dec. 25, 1917—indef.

WILSON, Al. H. (Sidney Ellis): Woodstock, Ont. Can. 26, Brantford 27, Brockville Mar. 1, Kingston 2, Smith's Falls 4, Perth 5, Renfrew 6, Pembroke 7.

YES or No (Anderson and Weber): N.Y.C. Dec. 21, 1917—indef.

PERMANENT STOCK

BALTIMORE: Auditorium.

BAYONNE, N. J.: Strand.

BOSTON: Copley.

BRIDGEPORT, Conn.: Lyric.

BROCKTON, Mass.: Hathaway's.

BROOKLYN: Crescent.

BROOKLYN: Fifth Avenue.

BROOKLYN: Grand Opera House.

BUFFALO: Star.

BUTLER, O.: Majestic.

CHESTER, O.: Family.

CHICAGO: Crown.

CENTER: Denham.

DES MOINES: Princess.

DETROIT: Adams.

ELMIRA, N. Y.: Mozart.

EPASO, Tex.: Crawford.

FITCHBURG, Mass.: Cummings.

HAVERHILL, Mass.: Academy.

HOHOKAM, Strand.

HUTCHINSON, Kan.: Home.

JAMESTOWN, N. Y.: Samuel's Opera House.

KANSAS CITY, Mo.: Grand.

LAWRENCE, Mass.: Colonial.

LOS ANGELES: Morosco.

LOWELL, Mass.: Opera House.

LYNN, Mass.: Auditorium.

MALDEN, Mass.: Auditorium.

MINNEAPOLIS: Metropolitan.

MONTREAL: Empire.

NEW HAVEN, Conn.: Hypo.

NEW YORK CITY: Lafayette.

NORTHAMPTON, Mass.: Academy of Music.

OAKLAND: Hippodrome.

OAKLAND: McDonough.

OAKLAND: Playhouse.

PATERSON, N. J.: Empire.

PITTSBURGH: Pitt.

PORTLAND, Ore.: Baker.

PROVIDENCE: Opera House.

READING, Pa.: Orpheum.

ST. JOSEPH, Mo.: Teutle.

ST. PAUL: Shubert.

SALEM, Mass.: Empire.

SALT LAKE CITY: Wilkes.

SAN FRANCISCO: Alcazar.

SCHEECTADY: Currier.

SEATTLE: Wilkes.

SHARON, Pa.: Morgan Grand.

SIOUX CITY: Grand.

SOMERVILLE, Mass.: Somerville.

RAINBOW Girl (Klaw and Erlanger): Boston Feb. 25—indef.

RAMBLER Rose (Chas. Frohman, Inc.): St. Louis 24-Mar. 2.

ROBINSON Cross (F. Stuart Whyte): Syracuse 25-27, Rochester 28-Mar. 2.

SAN CARLO Opera: Appleton, Wis. 25, Oshkosh 26, Madison 27, Cinti. 28-Mar. 2, Pittsburgh 4-9.

SINBAD (Messrs. Shubert): N.Y.C. Feb. 14—indef.

SO LONG Letty (Oliver Morosco): Buffalo 25-Mar. 2.

STONE, Fred (Chas. Dillingham): N.Y.C. Oct. 16, 1917—indef.

TICK Tock Girl (Boyle Woolfolk): Kalamazoo, Mich. 24-27, Battle Creek 28-Mar. 2, Jackson 3-6.

TOOT-TOOT (Henry W. Savage): Phila. 4—indef.

ZIEGFELD Follies of 1917 (Florenz Ziegfeld, Jr.): Chgo. Dec. 23—indef.

YOU'RE in Love (Arthur Hammerstein): Minneapolis 25-Mar. 2.

MINSTRELS

DUMONT'S: Phila. Sept. 1, 1917—indef.

FIELD, Al. G.: Charleston, W. Va. 24-26, Huntington 27.

HILL, Gus: St. Louis 24-Mar. 2.

MISCELLANEOUS

THURSTON, the Magician (B. Fisher): Columbus, O. 26-Mar. 2, Youngstown 4-9.



REPORTS FROM MIRROR CORRESPONDENTS

SAN FRANCISCO

SAN FRANCISCO (Special).—Homer Curran, the manager of the Cort Theater, has formed a company under the name of "Curran Theater Co."

Robert Warwick of the Kalem Company is an applicant before the State Industrial Accident Commission for compensation for injuries received while performing a train leap. Incidental to a production of a scene he was required to vault from a train in a wreck scene and run to the engine. In the fall he landed in a ditch.

Following his acquittal in the Police Court of a charge of embezzlement preferred by John F. Kellard, the tragedian, who was playing the Columbia Theater, Robert Dalton, who until Feb. 5 was the manager and treasurer of Kellard's company, filed suit against the actor for \$2,500 for damages. Kellard accused Dalton of withholding \$120 of the company's funds. Dalton claimed it was salary due him.

John Kellard was the guest of honor at the Faculty Club of the University of California. He promised to give a performance at the Greek Theater on his return next season.

Harry Leon Wilson, the author of "Bunker Bean," saw his play at the Alcazar for the first time, Feb. 9. He expressed delight at the production of his own creation.

The Columbia opened a two weeks' engagement, Feb. 11, with the Boston English Opera company which sang "Il Trovatore" to a good house. The company is composed of high-class artists who pleased. A repertoire will be sung.

The Alcazar had Charles Ruggles and Dorothy Webb week of Feb. 18, in "Pals First." It pleased and attracted.

The Cort had a big drawing picture in "Cleopatra," starring Theda Bara. The house is crowded matines and evenings. Prices range from 25 to 75 cents and logos \$1.

The Savoy is still attracting full houses. Will King being the star. "Bon Bon" is the bill, Feb. 18. Lew Hearn and Bonita are to be co-stars with King next week.

The Wigwam had vaudeville and for the film Jane Grey in "Her Fighting Chance."

Amateur night Mondays.

The Orpheum had another excellent bill which includes Hyams and McIntire, Harry Beresford and company, Stuart Barnes, Ruth Rose, Bernhard and Janis, Valanova Troupe, Apisla's Circus, Stan Stanley and Emma Carus with Larry Conner.

The Strand had "Hell's Paradise"; Casino, "Runaway Romany"; Hippodrome, Kitty Gordon in "Divine Sacrifice"; Alhambra, "The Wife He Bought"; California, Charles Ray in "His Mother's Boy"; Tivoli, "Empty Pockets," starring Bert Lytell; Rialto has Walker Whiteside in "The Belgian"; the Jewel offers "Birth" advertising "for women only," and the Imperial had "Hidden Pearls," starring Hayakawa, with the attraction of the Japanese girl, Hana Shimozumi singing.

Fairbanks, who was here for the Rodeo, visited a number of the M. P. houses and made talks, etc.

Harry Lauder broke the record for a week's run at the Cort. Mantell is coming to the Cort shortly.

A. T. BARNETT.

DALLAS

DALLAS, TEX. (Special).—Majestic: Interstate vaudeville, Steve Von Puhl, manager. A bill featured by good laughing acts was headed this week by a tabloid called "The Night Boat," scored heavily. Cartmell and Harris, in a golf skit, entitled "Golfing with Cupid," offered a very pleasing comedy, and Rita Boland, diminutive singing comedienne, was well received in song sketches. William Ebs has a nice single act with a surprise finish, while Ashley and Allman did well with a novelty comedy skit. John Clark and company in another comedy bit, and Mang and Snyder, athletes, complete the bill. The Majestic bills have been shown at the Dallas Opera House since the destruction by fire of the former interstate house, and large crowds have been the rule, even in the unprecedented cold spells throughout Texas.

Vaudeville is also thriving at the Jefferson and Feature theaters. E. H. Hulsey, who controls the three best picture houses here, reports unusually brisk trade in this line, and his playhouses cater to the limousine crowds as well as the others. Mr. Hulsey's newest theater, The Queen, remodeled since last November's fire, was opened Saturday with Viola Dana in "Blue Jeans." John DeStafano is the manager, and in this capacity continues to be very popular with local patrons.

Local fans, by the way, are tiring of the war element in films. They want the lighter, more amusing, more human material-dramatic, but less somber than war pictures, and Dallas is only one of many cities clamoring for identical changes.

F. F. FIFE.

DIXON

DIXON, ILL. (Special).—Opera Theater, Rohrer and Eastman, mgrs.; Morosco presented "So Long Letty," Feb. 11, to a pleased capacity business with Gladys Lockwood and Hobart Cavanaugh in leading roles; Muriel Greil and Ura Fleming were delightful in specialties.

Family Theater, R. H. Rohrer, mgr.; High class photoplays and vaudeville to capacity business. Princess, Geo. Slothrop, mgr., dark.

H. A. ROB.

IOWA NOTES

IOWA FALLS, IA. (Special).—May Robson, Feb. 7, in "A Little Bit Old Fashioned," proved a delightful comedy offering. The star has been a favorite here for several seasons, and her cast and vehicle this season are excellent.

Carl Winterhoff joined the May Robson company at Oshkosh, Wis., and is playing the role of Billy. The company is en route to the Coast over the southern route and will return East in June.

Gertrude Ritchie, well known in the Middle West for a number of years as a leading woman, is a member of the Florence Stone Stock company, at Minneapolis.

W. B. Patton, who has been playing the Midwest in "A Wise Boob," has closed the show and will finish the season in vaudeville.

Eight half-ton trucks will transport Col. J. C. O'Brien's No. 1 Georgia Minstrel show the coming season. Uncertainty of rail transportation forced the gasoline method of travel.

Louis A. Elliott, one of the pioneer advance men of the Middle West, has retired from the business and accepted a position as claim agent with the American Express Company in Chicago.

Theo. L. Flurry will be the contracting press agent with the Sells-Floto show the coming season.

Harry Rice, ahead of "The Million Dollar Doll" earlier in the season, is now in charge of the advance for Kibble's "Uncle Tom's Cabin" company.

Edwin Percival, formerly a well known company manager for Midwest attractions, has quit the game and is now with the Grand Trunk road at Grand Haven, Mich.

Among the recent closings in this territory are: "The Other Man's Wife," "Any Man's Sister" and "A Night in Honolulu."

A. B. Beal, one of Iowa's veteran managers, is again in the harness and will manage the Auditorium at Sioux City. He was for many years manager of the Grand in that city.

An old-time theatergoer at Sioux Falls is recalling the time when Clara Kimball Young and her parents were members of the Clare Pattee company and the Holden Comedy company in the "tall and uncut" territory.

Ed. P. Wiley will be local contractor with the Sells-Floto show the coming season and Emory D. Profit will have charge of the No. 1 advertising car with the same show.

Beginning Feb. 24, the Clint and Bessie Robbins company opened an indefinite engagement at Great Falls, Montana.

FRANK E. FOSTER.

DES MOINES

DES MOINES, IA. (Special).—Berchel Theater (Elbert and Getchell, mgrs.) : The big Winter Garden show, "The Show of Wonders," was greeted by capacity houses for two performances, Feb. 6. Particularly pleasing was the dancing of Flora Lea, assisted by Adolphe Blome. Eugene and Will Howard and White and Clayton were most popular.

Mac Robson and company in "A Little Bit Old Fashioned" were greeted by excellent houses, Feb. 8, 9. Miss Robson is a great favorite in Des Moines. Robert Lowe and Edith Conrad furnished excellent support.

The burlesque attraction for first half of week, "The Sporting Widows," drew the usual capacity houses that burlesque attractions draw. Harry Cooper, Drena Mack, Irene Mera and Jimmy Sava, the Chaplin of burlesques were the favorites. Otto Skinner, Feb. 13, "The 13th Chair," Feb. 14-16.

Empress Theater (Elbert and Getchell, mgrs.) : Burkhardt and Gross, former musical comedy stars, topline the bill at the Empress for first half of week, with the Valdoss, Mille. Lotta, Zobedie and company, and Maybelle Fisher and company, with the Hearst-Pathe Weekly complete the bill.

Orpheum (Wm. Gray, res. mgr.) : Emily Ann Wellman and company in "Young Mrs. Stanford," a most unusual sketch, headline a well-balanced bill with Raymond Wilbert, James H. Cullen, Frank Burt, Ed. Johnson and company, the Three Misses Stewart, the Three Natalie Sisters, and Haruko Onuki, the Japanese prima donna, complete the bill.

The new Liberty Theater at Camp Dodge, under the management of Julian Aubait, promises some splendid attractions for the boys in khaki. "Mary's Ankles" is booked for early in March, and Jane Cowl in "Lilac Time" for a later showing.

"Fair and Warmer" opened for a four days' engagement Feb. 10.

The Gordon Theater's features for current week are Pauline Frederick in "Mrs. Dan's Defense" and Clara Kimball Young in "The Marionettes."

KAHN.

TACOMA

TACOMA, WASH. (Special).—Orpheum circuit, first appearance here, Feb. 7-10, and matinees. Full and plus; splendid bills, with Gertrude Hoffman and company headlining. The management is greatly pleased by big business and has placed the Tacoma on their regular list. The Tacoma has been fitted up at much expense for the Orpheum circuit.

FRANK B. COLE.

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ST. PAUL

ST. PAUL, MINN. (Special).—"Watch Your Step," at the Metropolitan Jan. 17-19, was followed by "The Thirteenth Chair," Feb. 21-22. Business excellent, necessitating a special matinee Friday. Tremendous "Hullabaloo" Feb. 27-30. May Robson in "A Bit Old Fashioned," Jan. 31-Feb. 2. San Carlo Opera company, Feb. 14-16.

William Warvelle Nelson, for many years conductor of the orchestra at the Metropolitan, is now artistically manipulating his baton at the New Garrick (formerly Strand and Grand).

The Little Theater presented three plays at its playhouse in the Gargoyle Club, Jan. 12-14. The plays, Saturday evening, were for the members of the Little Theater, and the performance, Monday evening, for the benefit of the American Fund for the French Wounded, of which C. W. Ames is president.

JOSEPH J. PRIESTER.

SHAWNEE, OKLA.

SHAWNEE, OKLA. (Special).—Cozy Theater, Jones and Cammack, managers; Chess Davis' Musical Comedy company Feb. 3-9; splendid company; good business; S. R. O. every night; first night over 200 people were turned away; every seat sold by 5 o'clock p. m. This was their second engagement here this season and both times did a great business. Special mention is due the quartet. Jones and Cammack deserves much praise for the good pictures and road shows they are giving the theater-going people of Shawnee.

HENRY J. MOYLE.